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Vol. V.

No. 8

KUNKEL'S

MUSICAL REVIEW.

JUNE, 1882.

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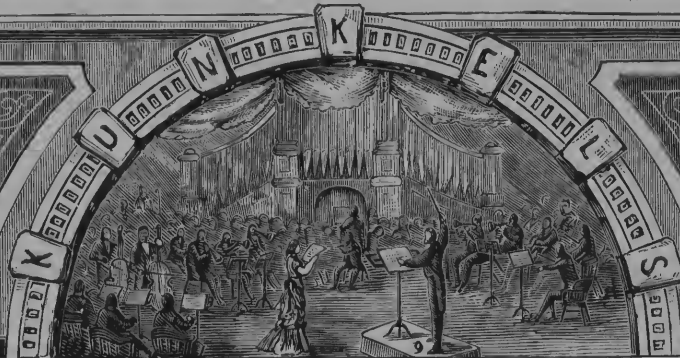
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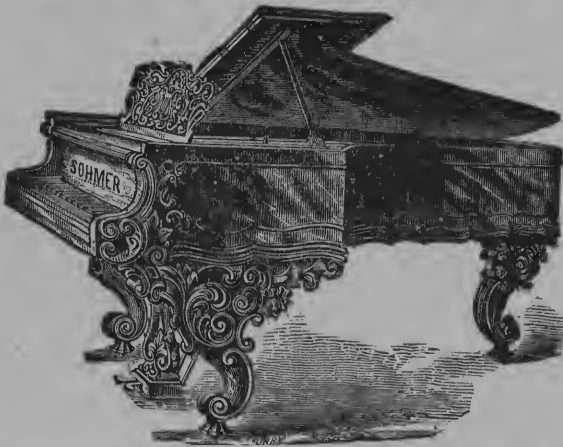
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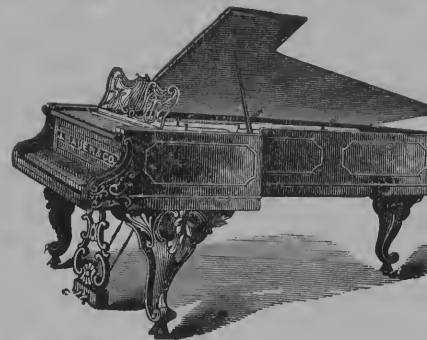
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MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. V.

JUNE, 1882.

No. 8.

MATERNA.

AMALIA FRIEDRICH-MATERNA, who has been made the leading attraction of the recent May Musical Festivals, and who is said to be the greatest singer of Wagnerian opera, was born in a little Austrian village called St. George. Her father was the village schoolmaster, a good deal of a musician, and from him she inherited her musical talent. At nine years of age, she sang solos from the masses of Haydn and Mozart, and took part in the choruses of the local festivals. Three years later her father died, and left her family penniless, and the expenses of a musical education at Vienna, whither her brother carried her, were found to be far beyond their meagre resources, and they rejoined the family, who subsequently located at Gratz, where Amalia sang in church, until the manager of the local theatre secured her services at a monthly salary of thirty-five florins, which was soon raised to eighty, and soon again to one hundred. At this theatre she met the actor, Karl Friedrich, whom she married. With him she journeyed to Vienna, where she sang at the *Karl Theater* in light opera; but, while appearing nightly in the popular works of the French and German composers of the day, she also studied more exacting rôles with Professor Proch, and, in 1868, sang in the presence of *Hofkapellmeister* Esser, *Donna Elvira's* grand aria from "*Don Giovanni*." Esser was so delighted with the youthful *prima donna*, that arrangements were immediately made for another hearing, which resulted in an engagement for the Imperial Opera House. Here she made her debut as *Selika* in "*L'Africaine*," and the evening was awaited with the usual distrust of a new attempt of an artist identified with successes of a different kind; but despite certain provincialisms, a storm of applause greeted and rewarded the imposing voice and admirable acting of the singer. Mme. Materna afterward appeared as *Amalia* in "*Un Ballo in Maschera*," and as *Leonora* in "*Fidelio*," her representation of these characters creating such enthusiasm that she was engaged for a term of three years, and the original contract since then has been so repeatedly renewed, that she has seldom been able to leave the Vienna Opera House during the season—though she has occasionally been heard in the principal German cities, and was the leading attraction at the Wagner concerts given in England in 1877. Her crowning triumphs, however, were won at the Bayreuth Festival, in 1876, when it may be truly said that she created *Brunhilde*, the central female character in the famous "*Trilogy*," and as further acknowledgment of the beauty and power of her voice, and the passionate grandeur of her acting, Wagner has chosen her to be the *Kundry* of his new opera, "*Parsifal*," at the Bayreuth Festival the coming summer. The very excellent portrait of Materna we give on this page—the work of the Lockwood Press Engraving Company, of New York—is incomparably the best picture we have seen of her. It was engraved after a photograph by Sarony, New York's greatest photographic artist, who, by the way, is an amateur musician of unusual attainments, and, consequently, may be accepted as absolutely accurate.

THE DEVIL'S SONATA.

GIUSEPPE TARTINI, the founder of the brilliant Paduan school of violinists, was born at Pirano in 1692, and died at Padua in 1770. At the age of about twenty, after having obtained some renown as an able fencer and duelist, he became a victim to the tender passion, the object of his adoration being a young lady who was related to Cardinal Cornaro, bishop of Padua. He married her clandestinely, but the marriage was soon noised abroad, and, on the one hand, his own parents, highly incensed, withdrew the regular allowance they had made him (he was then a student at law of the University of

recognized him and divulged the secret of the place of his concealment. In the two years that had elapsed, however, the bishop of Padua had cooled down and Tartini was allowed to return and again join his wife, who during all this time had been ignorant of his whereabouts. Shortly afterwards he left Padua for Venice, taking his wife with him. There he heard the celebrated Florentine violinist Veracini. The bold play of this famous *virtuoso* astonished him, and revealed to him the great possibilities of his instrument. Not wishing to cope with this artist, whose superiority he immediately recognized, he left Venice on the morrow, sent his wife to his brother at Pirano, and withdrew to Ancona, where he began a new

course of study. He created for himself a new method, and, by means of constant observations, established the fundamental principles of the art of bowing which have since served as a basis for the modern schools of bowing. His persistent and intelligent labors soon made of him the best violinist of his age. Absolute accuracy of pitch, a broad and pure tone, a free and bold style of bowing, and a wonderful technique, joined to an incomparable boldness and elegance of style, were the characteristics of his playing.

Tartini became a prolific composer of concertos and sonatas, the most famous of which is doubtless the one entitled "*The Devil's Sonata*." The history of this composition was told by Tartini himself to Lalande, the astronomer, who gave it to the public in the following words:

"One night, in 1713," said he, "I dreamt that I had made a compact with the devil, and that he was in my service; all my undertakings succeeded completely, my wishes were anticipated and, indeed, always surpassed by the services of my new servant. I took it into my head to hand him my violin to see whether he would succeed in playing me fine tunes; but great was my astonishment when I heard a sonata so strange and beautiful, executed in so superior and artistic a style that I had never even imagined anything that could be compared to it. I was so much surprised and pleased that I lost my breath. I was awakened by this violent sensation. I immediately took up my violin, hoping to remember and note down a part, at least, of what I had just heard, but it was in vain. The piece I then composed is doubtless the best I ever wrote, and I still call it "*The Devil's Sonata*;" but it is so far beneath what had so impressed me that I should have broken my violin and forsworn music forever, had I been able to make a living otherwise."



AMALIA FRIEDRICH-MATERNA.

Padua), and on the other the cardinal lodged against him a complaint of abduction and seduction.

Warned of his danger, Tartini fled toward Rome, leaving his wife in Padua, and took refuge with a near relative who was a monk and Prior of a monastery at Assisi. Tartini spent two years in concealment here, and whiled away his time by the ceaseless study of the violin. The organist of the monastery, who was a fine musician, also initiated him into the mysteries of harmony and composition.

An accident divulged his whereabouts. Upon a holiday he was playing a violin solo in the choir of the church, when a gust of wind blew aside the curtain which concealed him from the public gaze. An inhabitant of Padua, who chanced to be in the church,

THE salaries of the principal artists of the Grand Opera, Paris: Mlle. Krauss, 15,000 francs per Salla, month, for eight months of each year, Mlle. 10,000 francs per month, for ten months, Mlle. Richard, 3,000 francs per month, for eleven months, M. Lassalle, 12,000 francs per month, for eight and a half months, M. Maurel, 1,000 francs per month, for five months each year. The yearly salary of M. Villaret amounts to 60,000 francs, and that of M. Sellier to 55,000. So says *La Musique Populaire*.

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WE desire to distinctly state to publishers and composers that we have made it a rule not to review sheet music. This rule is made a necessity by the fact that the larger proportion of the music published in that form, in this country, is beneath criticism, and by the further fact that, if we noticed all music sent (and we must notice all or none) our columns would be cumbered with matter which, after all, interests few people besides the publishers and the composers of the pieces noticed. This rule we will break only in the case of compositions of rare merit. We hope publishers throughout the United States and Canada will hereafter understand this, and if they look in vain for reviews of pieces they have sent us, will not imagine that they individually have been slighted. Works of importance we shall always be happy to duly notice on receipt of two copies.

SUMMER MUSIC.

THE music of summer is essentially the music of the masses. The heavier composers, both classical and modern, take a back seat, and, while they rest from their labors, Strauss, Waldteufel, and their colleagues, step briskly to the front to claim their share of public attention. And why should they not? They make no pretensions to depth, and therein they are honest, but they are what the people can understand, and, therefore, what they enjoy. Indeed, the musician who does not attempt to pose for effect, will confess that, even for him, they are full of charm. There are, doubtless, those who will shrug their shoulders, and, though perhaps secretly enjoying the music, will gravely talk of the degrading effect of such music upon the musical taste of the masses. Poor fellows! We always pity those whose musical taste is so refined that they can not enjoy a good waltz or quickstep. Think of the vast amount of pleasure which is vouchsafed to us common mortals, and of which they are deprived! We do not wonder they look morose and dissatisfied! Somehow, though (such is the weakness or wickedness of our nature), their sour visages only add zest to our enjoyment, especially when they talk so sorrowfully of the degradation of the people's musical taste. The fact is, that we have never been able to make synonyms of the two words, *weary* and *educate*, and we can not help adhering to the heresy that the most natural, and hence the healthiest, growth, in mind as well as in body, is that which is so gradual that we are not conscious of its progress, and that there is much in even a Strauss waltz, well played, to educate the ear and the musical taste of nineteen-twentieths of summer concert audiences.

Having said this much in favor of summer music, we may certainly take the liberty of saying that too much of the summer music is discoursed exclusively by brass-bands. Brass-bands certainly have their

place. At the head of a military column, they are certainly very appropriate; but they are essentially martial, and any attempt to make them anything else results in failure. The *Marseillaise* can be rendered in capital style by a brass band, but who can listen with patience to the same combination of instruments attempting Rossini's *Stabat Mater*, or a thousand-and-one arrangements of compositions which are totally ununited to the peculiarly glaring tone-color of brass? With the pomp and display of military exhibitions, with showy uniforms and street pageants, brass bands harmonize beautifully. Again, when they play, with expression, some well-written dirge or funeral march, their music has in it something heroic and grand; but when they attempt violin music, they talk a language which is not theirs with a very bad foreign accent.

In many of the larger cities, orchestras, with full complement of strings and wood, play in some of the more popular gardens to large and well-pleased audiences. For instance, the summer work of the St. Louis Grand Orchestra, though of a different kind, is not less meritorious than their winter work and, aside from the direct benefits of their summer work, they have the indirect benefit of being kept together, and in good trim for the heavier winter's work.

There is no reason why the same thing should not be done wherever there are instrumentalists in sufficient numbers. In many brass bands there are proficient players of stringed instruments, and those bands might very quickly be transformed into small orchestras that could play well a varied repertoire of compositions which they must now leave untouched or disfigure in the rendering.

THE MAY MUSIC FESTIVALS.

NOW that the large musical festivals are over, it may be well to ask what they have accomplished for music. We are not of those who would figure up the total cost and say: "If these hundreds of thousands of dollars had been expended in bringing out the works of American composers, much more would have been done for the cause of music," because the wish and its attendant criticism are at best idle, for the simple reason that the money could not have been raised for any such purpose. It is all wrong, of course, but it is none the less a fact for being wrong, that the large majority of the men of business and wealth who have contributed largely to the guarantee funds of these enterprises cared much less for the music that might be rendered than for the fact that it was to be given in their city, and was to be for it and them a "big thing," and an excellent advertisement of their interests. The fact that, without a single exception, we believe, the subscribers to the guarantee funds of the different festivals were all residents of the cities where the festivals occurred, is alone sufficient, it seems to us, to show that local pride and the fostering of local business interests, rather than love of music, dictated the investment of the money. In making local pride and business utilitarianism support "the art universal" and ideal, Mr. Thomas exhibited an amount of business judgment which ought to go a good way towards convincing many that an artist is not necessarily an impractical fool. That music should have assumed, even for a short time, a business importance, is something that certainly has elevated it in the estimation of the unmusical masses, and it is not impossible that more than one whose gaze has been attracted to the "heavenly maid" in this prosaic way, may have been charmed by her beauty and have learned to love her for her own sweet sake. For this we must thank Mr. Thomas and the May festivals. That the long and thorough drilling of the choruses that took part in the

festivals must have made better musicians of the chorus singers is evident, and here again all due credit should be given the occasion and the conductor for the good accomplished. What else? Probably very little, perhaps nothing.

Would Mr. Thomas undertake to direct a chorus of fifty thousand voices? No. Why? Because, besides being unwieldy, such a chorus would occupy so much space that the sound, traveling at the same rate of speed from points distant from each other, would reach the ear of the listener at any point as a huge cacophony. Would Mr. Thomas lead a chorus of ten thousand? Probably not, and for the same reasons. But in New York he led a chorus of three thousand and an orchestra of three hundred. Now, it is a physical impossibility to put this whole mass of people, or, indeed, a much less number, in such a space that all the voices and instruments shall strike the ears of the audience simultaneously. Of course, there will be no *break* in the tone, but, in slow movements, there will be an unsatisfactory indistinctness, while, in faster passages, there will necessarily arise positive discords, whenever successive notes do not belong to the same chord, since, from different parts of the mass, different and discordant notes will reach the listener simultaneously. It is no answer to that, to say that Handel, for instance, wrote for large choruses, and that his music gains by being sung by large masses. If Handel had written a chorus for fifty thousand voices, that would not change the acoustic laws which would make its execution impossible. But, as a matter of fact, Handel never had a chorus of more than two or three hundred voices, and a proportionate orchestra, and probably never dreamt of such numbers being used. Nor will the fact that Mr. Thomas has illustrious precedents in this (as, for instance, Sir Michael Costa with an orchestra of 495 and a chorus of 3,200, at the Crystal Palace, London, in June, 1874) prove aught else than that America is not the only country where bigness is preferred to perfection, and where conductors are so far human as to let their love of popular applause and newspaper publicity get the better of their artistic instincts.

But, if a huge chorus must be unsatisfactory, for the reasons mentioned, what must be said of the effect of vocal solos in halls so large that the major part of the audience can only hear the *fortissimo* passages, and even those indistinctly? Ought anything short of a steam calliope to sing against a chorus of three thousand? And what can be said of the entire performance, when the acoustic properties of the halls are more or less abominable? There can be no serious doubt that more artistic results would have been obtained by diminishing the size of both chorus and orchestra, and that the works presented have been in reality misrepresented. This Mr. Thomas knows as well as any one; but it seems to us more than likely that the many will make these monster (and more or less monstrous) performances a criterion of musical excellence and may hereafter fail to patronize as they should, and otherwise would, performances on a less gigantic but more rational and more artistic scale. All things considered, we are inclined to think that the good and the evil results of the May festivals, as conducted this year, will so nearly balance each other that the sum total of the result will approximate zero.

To accomplish nothing in such undertakings is to fail, and if nothing has been accomplished the large festivals must be set down as failures. Yet these failures, if failures they be, were not necessary, and are therefore inexcusable, since it was not lack but superabundance which caused them. This very fact, however, shows that the remedy is not hard to find, and for our part, we hope that hereafter none but art considerations will have weight with the managers of our musical festivals, which will thus gain in true greatness and musical influence more than they will lose as shows and advertising schemes.

THE MUSIC-HATER.

I know a man of sagacity,
Who holds with great tenacity,
And more or less audacity,
That music's a bore
A sham and a cheat.
I never before
Have happened to meet
A man of such grim pertinacity.
He don't like the flute,
And its ear piercing toot
Is to him an abomination.
He raves like a pirate
In a manner most irate
That horns are his pet detestation.
At the oboe he jeers,
And indulges in sneers
At the trombone's deep cavernous bellow.
At the sight of a cornet
He's mad as a hornet.
This cantankerous, sore-headed fellow.
His "langwies" is horrid,
His epithets torrid.
When he speaks of the mournful bassoon;
The charm of the fiddle
To him is a riddle
At morning, at night, or at noon.
To distinguish a crotchet
He hasn't been taught yet (!)
His knowledge of notes is a minimum;
Indeed he's unsparing
In firmly declaring
That there's no sort of use in beginnin' 'em.
On presto or largo
He'd lay an embargo.
While glad of the chance to declare it;
He shakes his looks gory
At timid tenors,
And the choruses—he never will spare it.
He thinks an *andante*
Is fit for Ashantee,
And an allegro suits him no better;
A Concerto in G
Might just as well be
A Concerto in any Greek letter.
He smiles in calm pity
At ballad or ditty,
And cares not a cent for their beauty;
But he needs no compassion,
For exigent fashion
Claims neither his fancy nor duty.
Critics don't worry him,
Printer's don't hurry him,
And he don't have to write a long "Ed."
His pen isn't busy
Until he gets dizzy,
In order to earn each day's bread.
His good luck is great,
And he ought to thank Fate
That his lines are in pleasanter places.
His mind is at ease;
He has only to please
Himself—that's the best of such cases.

—C. F. D., in Music.

LISZT AND CHOPIN.

ALL the great musicians with whom I have spoken, except Chopin, have always told me: "Oh, Liszt is the great master of us all!" Other pianists may have had a more perfect method, may have been more æsthetic, but no one has equalled Liszt in the degree of musical magnetism, which subdues and carries one away. Sometimes when Liszt was in bad humor, or tired, he would play without effect; but when he announced that he was about to play, when he concentrated all his powers, when he played with fire in his eyes, in his hands, and in his soul, his genius carried the spectators in a perfect whirlwind, and he obtained triumphs such as have only been equalled by Paganini. Schumann said of him, "He is dazzling as the lightning, and roars like thunder. But after he is gone I can smell sulphur."

Very often, during many years, I had the pleasure of hearing Liszt and Chopin play.

In the year 184—, we were in the castle B. near the Black Forest. The hostess of the house, celebrated for her talent and beauty, and as admired as respected by all who knew her, had invited Liszt, Chopin, the divine singer Pauline Viardot, Eugene Delacroix, the great poet among painters, and the great actor, Beauvallet, besides at least twenty ladies and gentlemen, all artists, painters, musicians, journalists, all men of heart and brains.

There was absolute liberty for everybody. Liszt and Chopin composed, our hostess wrote a novel. At six o'clock we dined, and did not separate again until three or four o'clock in the morning. Our favorite amusement was playing the piano, or rather, hearing Liszt and Chopin play the piano, as Liszt would not allow any of the inferior artists to touch the instruments. Chopin would only play once in a while. He would only play when sure of perfection. On the contrary, Liszt would play always, whether he felt well or not. One night in May we were playing in the parlor, the moon was the only light in the room, and the perfumed air entered through the casements. Liszt was playing a "Nocturne," by Chopin, and, as usual, added, wherever he thought proper, a trill or a

tremolo. Every time Liszt introduced any of his changes, Chopin winced; until, at last, unable to bear it any longer, he exclaimed, "*Mon cher Liszt*, whenever you do me the honor of playing my music, please play it as I have written it. Only Chopin, you know, can alter Chopin." Liszt smiled, and leaving the piano to Chopin, sat down near him.

Then Liszt sat down, and played with such power, that we were moved to tears and enthusiasm, and all were obliged to confess that at least in power he was unequalled. It was no longer an elegy that moved us as when Chopin played, but a drama. Chopin, however, thought that he had eclipsed Liszt that night and used to say, "how bothered he looks." Liszt was told of this, and attained a magnificent revenge.

One night that Chopin sat down to the piano, Liszt insisted upon closing the casements and putting out the lights, a whim to which every one agreed. Scarcely had Chopin begun to play, when Liszt was heard to walk from his seat to the piano, and as every one thought take his place alongside of the piano. "Go on, Chopin," shouted Delacroix, for the playing had been interrupted. Without saying a word the melody was taken up in the very spot Chopin had been interrupted. Almost all the principal pieces of Chopin were played admirably, and already many had remarked in audible whispers, "Chopin is master of human tears," when after two hours had elapsed, Liszt, during a very difficult passage for the left hand, lights a match with the right hand, and lit one of the candles on the piano. "Was it you?" we all shouted. Chopin was in tears, and said: "Yes, it was Liszt, and it has cost me great trouble to know it, because at times I myself mistook him for Chopin. Liszt, you are indeed unrivalled." But Liszt answered: "You see, my friend, that Liszt can be Chopin, but neither Chopin nor any one else can ever be Liszt." The triumph he had just obtained made us submit to his vain speech, which, if truth must be confessed, was only just.

Very often Beauvallet would declaim, and in the intervals of his appearance, Liszt sat down to one piano, and Chopin to the other, and both having agreed on the "aria" of some Italian opera, as a motif, began to alter it, in such magnificent ways, that very often we could not but beg them to consign some of the variations to paper, that they might not be lost. In the garden there was an open space just in front of the Black Forest, in which was one of the most beautiful echoes I have ever listened to. Liszt, one night, had the idea of carrying a magnificent grand piano there, and calling together the servants they placed it on the desired spot. Then after each one had brought his chair and sat down, Liszt began, in a magnificently swelling tone, such as he only could produce, "Hunter's Chorus," in Weber's "Euryanthe," halting after each phrase, in order that the echo might repeat it. The effect was transcendent. In the same manner, Liszt played many choruses and sacred hymns in order that the echo might repeat them. One of the finest effects was the repetition of Donizetti's

"Splendon più belle
In ciel le stelle,
Ma tutto onendo,
In me prombo."

This was kept up until Liszt, forgetful of the echo, launched off with Chopin's Polonaise in "F" sharp minor, in which his grand execution and superb imagination found ample scope. It is needless to say that here he forgot Chopin, and introduced trills, tremolos and chromatic scales *ad libitum*, liberties which, in this case, Chopin dared not disapprove, because he knew it was impossible for even himself to play such a piece as this with the brilliant power, lightning rapidity, imposing majesty and faultless execution of Franz Liszt.

I could relate many more important reminiscences of those days, but must close, exclaiming with Dante: "Nessun maggior dolore, che ricordarsi del tempo felice, nella miseria."

CARL ROLLINATH.

THE NEW PIANO TEST.

ANY an important discovery has been the result of accident; this was one of them. For years the piano manufacturers of the United States had been trying to get ahead of each other in the manner of certificates from *prime donne* and other equally competent judges, of the merits of pianos, and the thing was getting not only expensive but stale and ineffective. Bad as this was, the advertisement of a prize at the universal exhibition of Timbuctoo, was still worse, but no one had been able to devise anything better until it happened that a Decker Brothers' grand, being hoisted from the sidewalk to the third story of a building in an eastern city, fell from the full height down to the earth and

was picked up intact, except a slight scratching of the varnish on one corner. This fact being reported in a certain New York paper, suggested to some genius the idea of the *drop test*. Its novelty recommended it, and so it was soon arranged that a tackle should be arranged on the New York Tribune tower, and that the pianos of the different makes should be hoisted to a height of one hundred feet and dropped to the pavement below in the presence of a committee chosen from among the musical editors, or, more properly speaking, the editors of musical papers. The choosing of this committee was no easy matter, but at last it was decided that it should consist of five. There seemed to be some fear of a combination among the judges, and the result was that Thomas of the *Art Journal*, Freund of *Music*, Welles of the *Critic*, and Daniell of the *Musical American*, were promptly chosen. At this point, however, some one suggested that there would surely be no majority report if they kept on at that rate as, on principle, each member of the committee would differ with every other member. It became evident that some unbiased person should be selected for the fifth place. Several speakers urged this upon the meeting, and as each spoke, the eyes of the voters were turned towards us; we were nominated by half a dozen voices simultaneously and triumphantly elected.

It was, of course, impossible for us to get the committee to agree as to the order in which the tests should be made, and it was finally agreed to disagree and let the exhibitors settle the question among themselves. The day selected for the test was the 4th of July, 1883, and as it had been extensively advertised, an immense multitude was upon the streets to witness it. The exhibitors were called together and were told that they would have to settle the question of precedence among themselves. Thereupon, Mr. Weber moved that the names of exhibitors be called in alphabetical order, which motion was seconded by Mr. Waters and supported by Mr. Steinway. Thereupon Mr. Behning arose and moved an amendment to the motion to the effect that the exhibition should occur in inverse alphabetical order. This amendment was bitterly opposed by both Weber, Woodward & Brown, Waters and Steinway, and as warmly supported by Bourne, Chase, Conover and Chickering (Albrecht, having come only as a spectator, did not seem to care how it went). Then Mr. Decker, of Decker & Son, moved, as a substitute, that as the piano which had suggested this competition was one of Decker Brothers' make they should have the post of honor and drop their piano first. To this Mr. Charles Decker replied that his pianos had been through the test and they were now entered for exhibition and not for competition. The suggestion was declared out of order by the chairman, Mr. Hale, and the different motions, being put, were all successively lost. Thereupon, Mr. Steinway moved that Mr. Hale, as Chairman, should have the honor of leading off; this motion was seconded by half a dozen voices, but was immediately declared out of order by the chair; an appeal was taken from the ruling, but the appeal failed to get the requisite two-thirds' majority and was declared lost. Some four hours had already been passed in useless wrangle; the crowd on the outside was becoming restive, nay, angry. We adjourned to the street, leaving the manufacturers making motions and counter-motions. Suddenly, a brawny longshoreman cried out, "Let's test them ourselves!" The cry was like a spark in tinder, a thousand voices took it up, five thousand men took possession of the vans that contained the pianos, rudely tumbled them over, and with heels, hammers, sticks, rocks, in fact, everything that came handy, began to try their resisting power. In fifteen minutes there was a mass of veneered kindling wood upon the street, which the infuriated crowd soon piled up and made into a huge bonfire. The next day the papers were full of statements such as these: "The tone of the Steinway as it sang its swan's song rose above the din of the street and charmed all listeners." "The Chickering was the only piano that the mob hesitated to destroy, so great is the power of beauty and excellence, even upon the most degraded." "The Schoenacker gold-strings resisted the action of the fire longer than any other." "I hereby certify that it was Paddy O'Grady and meself as knocked the Weber into smithereens, and that it tuk sixteen av us half an hour to make good kindling av it—signed Dennis Flaherty." "The Hale piano, the friend of the people, was the only one which the people did not destroy." This last statement gave rise to an acrimonious debate—in fact, Mr. Hale was freely accused of mendacity. He, however, told the truth, for his piano had never left his factory.

Another competitive exhibition has been arranged and will take place in St. Louis in the near past.

ABOUT OLD PIANOS.

A PIANO is not an instrument that will last forever, but it is a much longer lived object than the majority of people believe. It is no uncommon thing for an instrument to be relegated to the garret or the lumber-room, which a few dollars judiciously expended would have made almost as good as new. When this is the only result and a new instrument takes the place of the old one, perhaps no harm is done, since the buyer's money has gone to encourage the efforts of the dealer and manufacturer; but, before this is done, it is too often the case that motives of necessity or mistaken economy have caused the piano to be used for years while in a condition that is calculated to spoil both the touch and the ear of those whose fate it is to practise upon it from day to day. In such cases it is certainly a pity that so few people know that a *well-made* piano may very often be restored to almost its pristine excellence, and that at a relatively small cost, after it has been condemned, by ninety-nine persons out of a hundred, as a worthless rattle-trap. A bit of personal experience will serve to illustrate just what we mean: A few weeks ago, the publishers of the *REVIEW* took, in a trade, "sight unseen," a piano that had been in use for a number of years. Half in fun, half in earnest, we made them an offer of a small sum, also "sight unseen," which they accepted. An examination, some hours later, showed the instrument to be a McPhail Square, four round corners, etc., case perfect, but action somewhat too soft and tone wiry. A cursory glance led us to believe (knowing the make to be a good one) that it would be a good speculation to have it overhauled by some competent piano maker. Therefore the piano was ordered to be delivered to Merkel & Sons, and they were given *carte blanche* to do whatever was necessary to put the piano in as good a condition as possible. The result is before us: New felt and leather upon the hammers, a careful regulation of the action and a thorough cleaning of the inside has regenerated the soul of the instrument, while a polishing of the case has made its body look as though it had just arrived from the factory. To-day we would not take for the piano three times its total cost to us, and we consider it a better instrument, in all respects, than brand new pianos of certain makes. The even and satisfactory action, the full, round, musical tone would certainly cause its late owners to deny its identity could they hear it now. True, Merkel & Sons are unusually competent and conscientious workmen, and it is not every one that can readily reach those equally capable, but yet, in every city of any size, there can be found those who can do similar work in very creditable style. Badly constructed pianos, when they give way, usually give way all over; the frames yield to the tension of the strings, the cases warp, the sound-boards do likewise, and the piano becomes a total wreck. It is best to let such pianos alone, they are fit only for kindling wood, and we do not recommend the spending of a single dollar upon them, but if our friends knew how far, say from fifteen to thirty dollars, will go to restore their old instruments of good makes (such as have undergone only ordinary wear and tear) they would not so long endure the dissonant rattle which age will bring to any piano in spite of the tuner's best efforts.

GREGORIO ALLEGRI.

GREGORIO ALLEGRI was born in Rome in 1590, and died there in 1652. He is considered to this day, in Italy, one of the most excellent composers of that time. His *Miserere*, one of the most sublime and delightful works of human art, has particularly distinguished him. It is even now sung yearly, during "passion week," in the Sistine Chapel at Rome. This composition was once esteemed so holy that whoever ventured to transcribe it was liable to excommunication. Mozart disregarded the prohibition, and, after two hearings, made a correct copy of the original. In 1771 it appeared at London, engraved, and in 1810 at Paris, in the *Collection des Classiques*. In 1773 the King of England obtained a copy as a present from the pope himself. According to the opinion of Baini, who was at that time leader of the choir in the pope's chapel, the *Miserere* of Allegri was not composed for all the voices, but only the bass of the eighteen or twenty first parts. All the rest is the addition of successive singers. But in the beginning of the eighteenth century, the existing manner of singing it was established as a standard at Rome, by the orders of the pope.

THE Indians breaking out again? For mercy's sake, why weren't they vaccinated?—*Boston Transcript*.

MECHANICAL MUSIC.

THE Black Forest is famous for these mechanical organs—orchestrions, as they are called—and in some instances they are brought to great perfection. There is a shop close to the exhibition, bearing the name of Lamy Söhne, full of clocks and singing birds and orchestrions, where you may pass half an hour in a fairyland of surprises and all kinds of mechanical music.

One morning I went in with an old lady and gentleman—the latter a grave dignitary of the Church of England. "A very tiring place," said the old lady; "all up and down hill; the only fault I find with the Black Forest. Couldn't they level it, my dear?"—to her husband—"or build viaducts or something? Or at the very least couldn't they organize pony chaises all over the country—like those, you know, we found so useful at Bournemouth last year?"

"Take a chair, my love," said the old gentleman, sympathetically, without committing himself to an opinion. And he placed one for her, while the young man in the shop (whose jolly, good natured face and broad grin delighted one to behold) wound up the orchestrion.

The old lady sat down somewhat heavily from sheer exhaustion, and immediately the chair struck up the lively air of "The Watch on the Rhine," with a decidedly martial influence upon the occupant. She sprang from her seat as if it had been a gridiron, and asked her husband reproachfully if he was amusing himself at her expense, and whether her age was not sufficient to excuse her from practical joking.

"Dear me!" cried he, in amazement, looking at the offending chair as though he expected it to walk away of its own accord. "What a musical nation these Black Foresters are! It's music everywhere! The very chairs you sit down upon are full of it."

At this moment the orchestrion struck up a selection from "Don Giovanni," and the old lady recovered her amiability in listening to a really splendid instrument. I left them still enjoying it, marveling at all the birds and boxes, and thinking each one more wonderful than another.—*The Argosy*.

WHICH OF THEM RUINED THE PRIEST?

ONE fine day a man, meanly-clad, and, apparently poorly fed, presented himself before Jules Sandeau. "Sir," said he, "you behold before you a great sinner, one who has been severely punished. I am a priest. One day I chanced to glance at a book. It was one of your novels, 'Marionette'."—"Continue, my good man," said Sandeau, kindly, not without some of the pardonable vanity of the author. "To make a long story short, sir, I fell. The bishop suspended me for neglecting the duties of my sacred profession to immerse myself in the fascina—but enough: I do not know a soul to whom to come for momentary aid but yourself." "Here is a Louis, my good fellow," said Sandeau, much moved; "come and see me again and I will see what I can do for you."

Next day, as Sandeau was lounging along the boulevard, he met Méry, looking pensive, not to say gloomy. "What's wrong with you?" "My dear boy," replied Méry in a hollow tone, "do you know that we authors do much harm in the world without being conscious of the fact? Now, last night, as I was sitting down to dinner, there came—" At this moment they espied Theophile Gautier bearing down upon them, his visage wrapped in a melancholy not wholly devoid of self-satisfaction. "I say, fellows," he cried to them afar, "you know there are some idiots who pretend that literature is without any influence upon men, either for good or evil. Now, one of my books has ruined the career of a man I never saw in my life, and whose profession you couldn't guess if you tried a hundred times." "It was a priest—the villain!" cried Sandeau and Méry together. "Who told you?" demanded Gautier. Then, as a sense of the situation dawned upon him, he added, "Oh, I see. Well, he was a clever rascal."

WHILE we do not keep an educational bureau, we are always happy to assist institutions in getting competent teachers, and competent teachers in finding suitable positions. We have now on our list several music teachers of both sexes; also, some teachers of ancient and modern languages, mathematics, etc. Parties desiring to be put in communication with them will address the editor, enclosing postage for answers to inquiries. In writing, it is best to state qualifications desired and salary proposed to be paid.

AN ATTEMPT TO INTERPRET CLASSICAL MUSIC.

WHEN I was at the Homeier concert, Friday afternoon of last week, I determined to try an experiment. You are of course aware that the music of these concerts is intensely classical and meaningful. Every piece has its story. Lest the audience should not all be composed of the inner brotherhood who can at once fathom musical meaning, a printed explanation is put upon the programmes. This is for the coarser minds. I have a coarse mind. I never understand any of the music until I read the explanation. Sometimes not then.

Well, I determined to try an experiment. It was this: I would listen carefully during one of the numbers, jot down what I thought it meant, and then refer to the programme for a corroboration. The number I chose was Wagner's "Waldweben," and here are my memoranda:

The young hero, Siegfried, has just slain the dragon Fafner. Some of the blood falls on his hand; he puts it to his mouth, and the taste enables him to understand the language of birds. The leaves rustle overhead, and the sunlight glances down through the branches, and quivers on the ground. Siegfried falls to musing sadly on the mystery of his birth. Suddenly the lovely notes of a bird sound overhead. The bird tells him that a beautiful maiden, Brunhilda, is asleep on the summit of a mountain surrounded by fire. Only he can pass the flames unharmed who has never learned fear. To learn fear is Siegfried's aim, and, with a passionate burst of eagerness, he bids the bird lead him to the fiery mountain.

A youth wanders into the garden. Amid the vegetables he walks, while the birds sing. Suddenly his eye falls upon a watermelon. He is attracted to it, despite a long and sustained note of warning—upon the trombone. He approaches it, he toys with it, they fall. He then begins to muse sadly on his sin. He moves uneasily. He moans. He cries aloud in a voice which is almost a scream. His agony is expressed by a long *sostenuto* (upon the piccolo.) His dolor becomes greater. He writhes in pain. Suddenly, with a passionate burst of eagerness, he goes for the doctor.

It may, perhaps, be necessary to state that the right hand one is mine. It is altogether unnecessary to state that I have permanently retired from the interpretation of classical music.—*Argonaut*.

[Wagner's "classical music" is good, very good!—*Ed.*]

AN ILLINOIS EDITOR ON KELLOGG.

THE Kellogg concert, as might have been anticipated, was largely attended. The dollar freeze-out was rather rough on the hoodlums, but the audience managed to exist without the customary wat-whoops. The divine Louise was as resonant as usual, which, by the way, she ought to be, being well seasoned. The editor of this paper makes no great pretensions in the way of musical criticism, but when a genuine \$600 grand spiral sub-sand twist, back action self-adjusting, chronometer-balanced, full-jeweled, fourth-proof, rib-snorting conglomeration comes to town, he proposes to humph himself. Kellogg's diaphragm has evidently not, like wine, improved with old age. Her upper register is up stairs near the skylight, while the lower register is closed for repairs.

The aforesaid Kellogg performed her grand triple act of singing, rolling the eyes and talking to some one in the wings at the same time. Her smiles at the audience were calm but determined; but her smiles at the "feller" hid behind the scenes were divine. Her singing, when she condescended to pay attention to the audience, to our critical ear (the other ear being carefully folded up) seemed to be a blending of the fortissimo, crescendo, damfino or care either. Her costume was a harmonious blending of the circus tent and balloon style, and was very gorgeous, barring a tendency to spill some of the contents out at the top. The Italian part of the business was as fidgety and furious as usual, and demonstrated what early associations with the hand-organ and monkey will accomplish.

The venerable and obese freak of nature, Brignoli, was as graceful as usual. His appearance very nearly resembles a stove in a corner grocery, or a water tank on a narrow-gauge railroad. He was not fully appreciated until he turned to go off the stage. He then appeared to his best advantage, and to take an interest in getting out of sight as soon as possible, an effort in which he had the hearty sympathy of the audience.—*Aurora Times*

KUNKEL'S MUSICAL REVIEW for May, comes to us fresh and interesting as usual. It is replete with musical information, and chats most pleasantly of Osgood, Kellogg, of Wagner and Liszt, and other celebrities. There are about twenty pages of vocal and instrumental music, worth many times the price of the whole number.—*Canadian Spectator*.

THE SINGERS.

God sent his singers upon earth,
With songs of sadness and of mirth,
That they might touch the hearts of men,
And bring them back to heaven again.

The first, a youth, with soul of fire,
Held in his hand a golden lyre;
Through groves he wandered, and by streams,
Playing the music of our dreams.

The second, with a bearded face,
Stood singing in the market place,
And stirred, with accents deep and loud,
The hearts of all the list'ning crowd.

A gray old man, the third and last,
Sang in cathedrals dim and vast,
While the majestic organ rolled,
Contribution from its mouths of gold.

And those who heard the singers three
Disputed which the best might be;
For still their music seemed to start
Discordant echoes in each heart.

But the great Master said, "I see
No best in kind but in degree;
I gave a various gift to each,
To charm, to strengthen, and to teach.

These are the three great chords of might,
And he whose ear is tuned aright
Will hear no discord in the three,
But the most perfect harmony."

—Longfellow.

BRUNO OSCAR KLEIN.

THE subject of our sketch was born on the 6th of June, 1856, at Osnabrueck, Hanover, where his father, *Capellmeister* Carl Klein, is organist at the Cathedral. *Capellmeister* Klein was born in the same year as Chopin, and was an intimate friend of the latter in Warsaw, until the Polish revolution, in 1830, separated them, Chopin going to Paris and Klein to Germany. He was an eminent teacher and has many pupils in this country. Young Bruno Oscar was therefore born and raised in a musical atmosphere. At five years of age, he began the study of the piano, and as early as his eighth year exhibited a good deal of talent, especially in sight-reading and transposing. He first appeared in public at the age of eleven, playing, on this occasion, a Trio in E flat by Hummel and a *suite* of Handel.

His parents did not wish young Bruno to become a professional musician and, therefore, rather discouraged his study of harmony and counterpoint, which, however, he pursued without their knowledge, mostly at night. He was sent to The Gymnasium Carolinum to be prepared for the study of law, and he absolved his "maturum" at the early age of sixteen. When he was only fourteen years old he completed the composition of a string quartette in B flat major, and went to some members of his father's Grand Orchestra, asking them to try it for him. The violoncellist, Mr. Ellerbrock, sent a boy for his father after reading the first movement; and it was on this very morning that his parents agreed with Bruno's wish to become a musician. He was sent to Munich, because one of the leading musicians there, Dr. Franz Wüllner, was a warm friend of his parents. Bruno became a pupil of Carl Baermann, who met with such an enthusiastic reception in Boston recently, in the art of piano playing. The great composer, Rheinberger, taught him counterpoint, and Dr. Wüllner score reading and conducting.

After the publication of his first compositions (by André in Offenbach), young Klein received the following encouraging letter from Franz Liszt:

Wohlgeborener junger Herr:

"Ihre drei Mazurkas, op. 4, geben eine sehr günstige Meinung von Ihrem Talente; sogleich die sechs Einleitungstacte, Seite 3, bezeugen einen Pianisten, der nicht in der Octav-Lage stecken bleibt und sinnig nach Erweiterung strebt. Auch die Tacte 10—28, Seite 7, und Tacte 23—45, Seite 9, sind sehr schön gesetzt und wohlklingend.

Empfangen Sie, lieber 17jähriger Componist, die Versicherung meiner freundlichsten Anerkennung und Achtung.

Jan. 24, 1874."

TRANSLATION:

My worthy young friend:

Your three mazurkas, op. 4, give a very favorable opinion of your talent, for the very first six measures, page 3, indicate a pianist who is not limited to the compass of an octave, and who intelligently strives for development. Measures 10 to 28, on page 7, and measures 23 to 45, page 9, are also very well written and euphonious.

Accept, my dear seventeen-year-old composer, the assurance of my friendliest recognition and esteem.

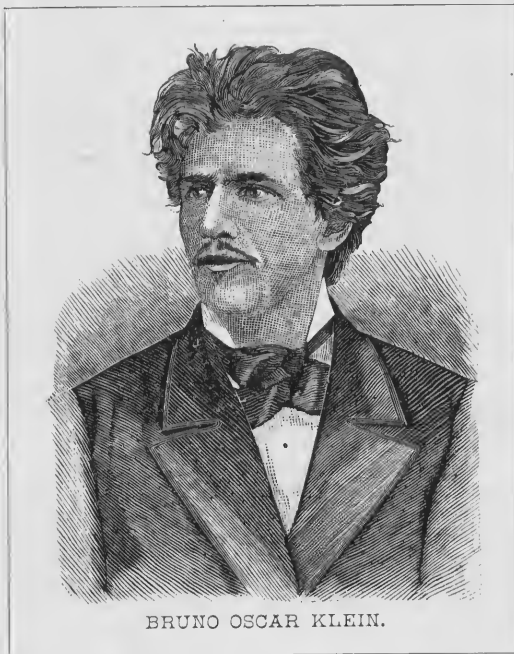
Jan. 24th, 1874.

FRANZ LISZT.

Klein came to this country in 1876, and traveled extensively until 1879, when he settled in New York city

to accept a position as professor of the piano at the New York Conservatory of Music. Besides this, he had a large class of private pupils. Mr. Klein's musical talent is highly appreciated in the most critical musical circles of New York.

Mr. Klein is fortunate in having for a wife a lady who is also an excellent musician, and who, therefore, is able to fully sympathize with his tastes and labors. Mrs. Klein is a graduate of the Leipsic Conservatory, where she was a favorite pupil of Reinecke, Wenzel, and Dr. Paul. She made her debut at Steinway Hall, New York, when she was still Miss Emmy Schaeffer, in November, 1879, and achieved a decided success in numbers of Bach, Beethoven, Schumann, Chopin, Rubinstein and Liszt. Mrs. Klein is not only a very fine interpreter of all good music from Bach to our modern writers, but at the same time she composes very nicely, as our readers know, since some of her compositions have recently been published in the REVIEW. Since the spring of 1881 this musical couple have been engaged in Quincy, Ills., at a high salary by a music house, and have a very large class of good pupils. Mr. Klein preferred to live, for a few years, in a quiet city West, in order to have more leisure time to devote to composition. Although he is only 26 years of age, he is the author of a large number of very elaborate



BRUNO OSCAR KLEIN.

and fine compositions, which have been mostly published by European publishers. We mention the following: Piano Concerto in A minor; *Frithjof*, Cantata for Solo Chorus and Orchestra. Ballet music for Orchestra "Liebeslied" and "Hochzeits-Klänge," for Orchestra. String quartette, in F; String quintette, in A minor; Six pieces for piano, op. 13; Two Nottunos, op. 14; Valse Caprice, op. 15; Valse Caprice, op. 16; "Dreams," five Fantasia pieces for piano. These are but a few of his piano works.

His songs number nearly 50, all of them very elaborate, and in the manner of Franz and Brahms. A decided success is a piece dedicated to his little daughter "Gretchen," "Margaret at the Spinning Wheel," just issued from the press of Kunkel Brothers.

GOOD ADVICE.

IT is to be hoped that the experience of the May Festival will lead to the custom of wearing only the slightest head-dresses by ladies at concerts or operas. Ladies would look much more charming with the hair dressed by a flower, a knot of ribbon and veil of lace even lighter than the Spanish mantilla, with its concealing folds. The custom has everything to commend it—the sanction of the best society abroad, health, consideration for others and becomingness; but women cling to bonnets with a pertinacity worthy a better cause. The uglier and more obtrusive the bonnet, the more a woman considers it her duty and delight to appear with it on every occasion, even if it is to see a procession from the balcony of her own hotel. But one thing is clearly ascertained, that the young person who goes to theater or concert in a Gainsborough hat does so because she can't afford more than one hat to her name! Gentlemen who casually mention this opinion among the sweet girls of their acquaintance may rest assured that they aim a death-blow at the fashion of high hats.—*Boston Transcript*.

A WEDDING IN WYOMING.

"RIP your fins. Amos Peabody, do you solemnly sw'ar that ye'll freeze to 'Mandy furever an' ever? That ye'll love'er an' provide fur'er, an' treat'er squar' an' white, accordin' to the rules an' regulations sot down to govern sich cases in the laws o' the United States, so help yer God?"

"Yaas, sir, I do, sir."

"That fixes yer end o' the bargain. 'Mandy Thomas, do you solemnly swa'r thet ye'll hang on to Amos fur all comin' time; that ye'll nuss him in sickness an' be squar' to him in wellness, an' that ye'll allers be to him a good, true, honest up-an'-up wife, under the penalties prescribed by the laws for the punishment of sich offenses; do you sw'ar this, so help yer God?"

"Sw'ar I will."

"Then, by the power in me vested, I pronounce you husband an' wife, and legalize ye to remain as sich now an' furevermore, an' ye'll stand committed till the fees an' costs in this case be paid in full, an' may God hev mercy on yer souls an' bless this union with His heftiest blessin's."

A NEW ANECDOTE OF SCHUBERT.

IN the course of some recent investigations into the biography of Franz Schubert, a little incident has turned up which will not be without interest to many readers with whom this writer is so great and just a favorite. says the *Pall Mall Gazette*. It is well known that very shortly before his death he made arrangements for a course of lessons in counterpoint—that is to say, the art of writing fugue, or in other words, combining various melodies in harmony—from Sechter, a well-known professor of the day in Vienna. So close to his end was this that his mortal sickness may be said to have been upon him at the time; and although the text-book was chosen, and the dates arranged between the professor and his pupil, no single lesson was taken or given. This matter is, as we said, notorious; and probably no sketch of Schubert's career has ever been given in which the fact is not named. None of these biographers however, tells us what was the occasion on which Schubert took the step in question—what it was that led him to choose this particular disast'rous moment rather than an earlier one. Dr. Kreissle von Hellborn alone informs us, and that not in his larger and well-known biography of the composer, but in a smaller sketch, which he published first, and which is all but unknown. The incident is, however, given on the very best authority. It seems that at the time in question, or very shortly before, a number of scores of Handel's oratorios had fallen into Schubert's hands, and the perusal of these works, in the choruses of which polyphonic counterpoint is used at once with a freedom and strictness surpassing that of all other writers, had made a great impression on him, so great that he remarked to his friend, Anna Frölich, the singer, "I now see how very deficient I am in this respect; but it is not too late, I will work hard with Sechter, and make up for lost time." This in itself, for a man who had written so very beautifully as Schubert had, is a charming exhibition of that natural modesty and frankness which form striking traits in his character.

But this is not all. We may well ask the question, How did a set of scores of Handel's oratorios thus happen to fall into Schubert's hands? They were published in London. Handel has never taken deep root on the continent, and his oratorios were comparatively little known in Vienna. Was there any collection of them likely to have become available to Schubert about this date? This question, also, can be answered with some probability. There was. Not two years before the time we are speaking of, a set of Arnold's edition of Handel, in forty volumes, had been sent by Mr. Stämpff, of London, to Vienna, to cheer the deathbed of the giant of the Choral Symphony and the Mass in D. Beethoven had the big volumes on his bed and read them eagerly. "He is the greatest of all musicians," said he; "I can still learn from him." But the perusal even of such splendid music was not a sufficiently powerful cordial to save the great composer's life. Beethoven died on the 24th of March, 1827, and by the following Christmas his books and possessions were sold. Among them (the catalogue is still extant) figure the "forty volume" of Handel's works; half-bound; London edition, which fetched the modest figure of 104 florins, or at the then value of money, about £4 10s. Less than twelve months after came Schubert's appeal to Sechter. Surely the volumes which revealed his shortcomings were those which had soothed the last hours of a still greater genius than himself! At any rate, the question is one well worth investigating a little further, and we hope some one may be found with sufficient command of the musical history of Vienna to do it.

MUSIC IN ST. LOUIS.

OF music in St. Louis, there has been absolutely none worthy the name, during the past month. The opera season has long been a thing of the past, and the last concert of the St. Louis Musical Union, reported in our last, was the last concert worth mentioning. It is true, that the Choral Union attempted the Messiah, but with what success we know only from hearsay, as we were not sent the customary tickets. As we have announced in this paper that we would consider all such omissions as a request not to criticize, and see no reason, in this case, to depart from our rule, we shall not insert a criticism of the performance (furnished us by a competent judge, who heard it,) especially, as it is anything but complimentary to the society's latest attempt, and we should much regret to say anything that might be construed into blame of an institution which we hope to see become effective and permanent.

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OUR MUSIC.

"MEMORY'S DREAM" (Fantasia), *Julia Pearl Ahalt*. The composer of this selection has here well depicted a tale of mediæval times—of those ages so dear to the imagination of the young, especially of the gentler sex, when chivalry was a reality and when the knight lay down and died without a murmur for his king or for his lady—the queen of his heart. The hero is a troubadour. In the introductory *moderato* he approaches the window of his lady love and pours into her willing ears the story of her queenship and of his willing thralldom to her beautiful eyes. But duty speaks—his king, his country call, and he leaves off the songs of love for the more martial strains of the *allegretto*, and wends his way to the battle-field. Here the author leaves us to imagine the scenes of carnage in which the troubadour shares and distinguishes himself, conscious that music is ill adapted to the description of such subjects, and leads us, by a short transition, to the *Risoluta*, a *fugato* which shows that the victory has been won. Then comes the grand and fitting climax (*Tempo di Valse*), which tells the story of the joy of parted lovers united never again to separate. The exact time, by the metronome, has been carefully indicated, in every case where there was any change of tempo. This will surely be appreciated, since words such as *allegretto*, *moderato*, etc., are at best always uncertain in their exact meaning.

"VISITATION CONVENT BELLS," *Jacob Kunkel*. This piece, so popular as a solo, is here given as a duet. The convent bell rings out on the air of the evening ere all sinks to rest. It will, without doubt, be as popular as a duet as it has been as a solo.

CZERNY'S "ETUDES DE LA VELOCITE," (No. 4).—Our readers are becoming well acquainted with the excellencies of this edition, but we would call special attention to the *ossia* introduced in the bass throughout this study, as it is a fair specimen of what has been done with Czerny's most popular work. We shall probably insert in the REVIEW one or two additional numbers of these etudes, but we then shall cease all further reproduction of them.

"EMBARRASSMENT," *Abt*, "KNOW'ST THOU A HEART," *Teresa Artes*, and "Kathleen Mavourneen," by F. W. N. Crouch, are all too well and favorably known to demand any special mention at our hands. They are given in such keys as are easiest for the largest number of singers, and the accompaniments have been modified so as to make them easier and more grateful to both singers and players.

"VITA" (Valse-Caprice), *Dr. E. Voerster*.—This charming "blossom of music" would have done honor to a Strauss, but is in reality the work of an amateur. This may serve to show what an amateur can do when endowed with good natural talents, perseverance and enthusiasm. This piece will, without doubt, become one of the most popular pieces of modern times.

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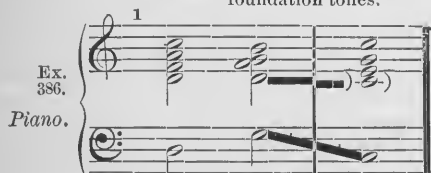
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The 2d Chord of the 7th in its Relationship to the Dominant 7th.

§ 213. It will be convenient, instrumentally, to write these chords in five parts, so as to insure their completeness.

A Both chords upon foundation tones.

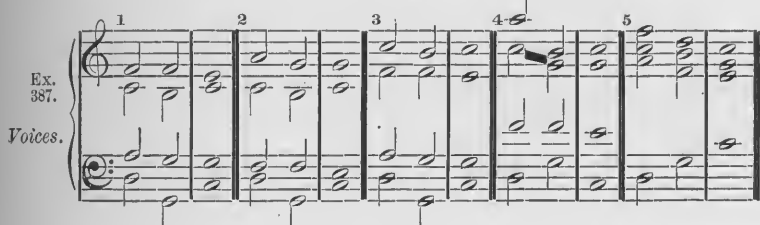


The doubled Tonic, in parenthesis, does not sound particularly well. In free instrumental style like this, not strictly adhering to an equal number of parts, it is better to limit the resolution in this position to 4 parts.



No. 3 is the least euphonious, because the extremities of the chords are formed by the empty sounding perfect concords of octave, fifth and again octave.

At distances.



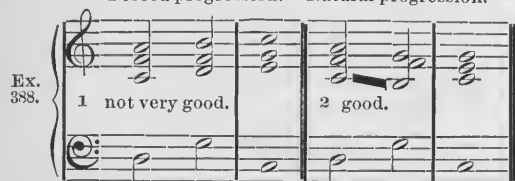
HARMONY.

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No. 4 in Ex. 387 is best instrumentally. Vocally the move from *c* to *g* is not smooth, because *c* is sympathetic to *b*, half a step below. From *c* to *g* is therefore not a natural progression.

§ 214. The natural progressions are the best in the part movements of the chords of the 7th. We give an example to establish the comparative merit of forced and natural progressions.

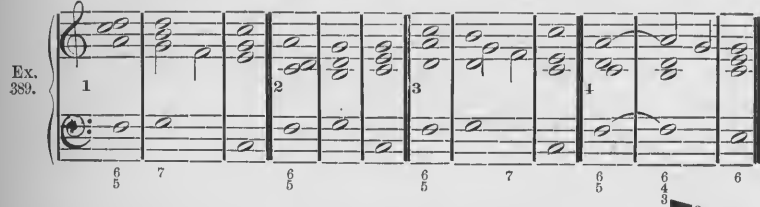
Forced progression. Natural progression.



At No. 2 *c* is allowed to execute the sympathetic half step to *b*, hence the chords progress naturally and melodiously.

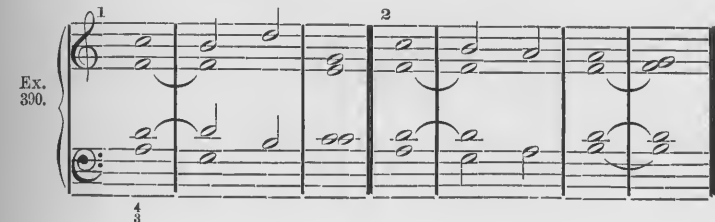
I. Chord of the 5-6.

B Inversions of the 2d chord of the 7th.



§ 215. The inversion of the chord of the 3-4 occurs less frequently, and leads to rather different results.

II. Chord of the 3-4.



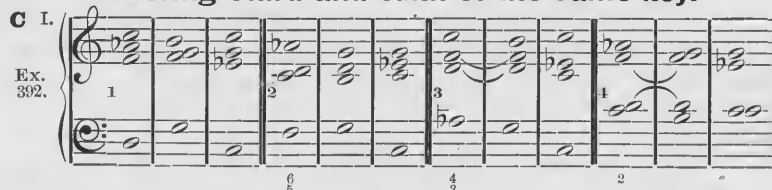
18

III. Chord of the 2d.



The 2d chord of the 7th is of great importance and utility in its 1st inversion, both in the major and minor modes. The 2d and 3d inversions are perhaps more useful in the minor mode, an additional semi-tone causing closer melodical relationship with the chord of the Dominant.

Second Chord of the 7th in the Minor mode, by lowering Third and Sixth of the same key.



Second Chord of the 7th associated with the Relative Minor Mode.



The 1st inversion of the 2d chord of the 7th has a strong affinity for the

HARMONY.

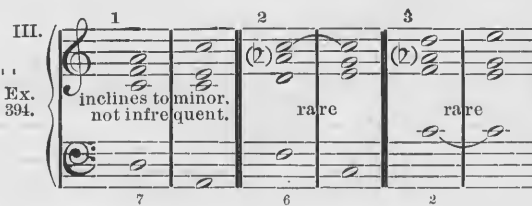
179

chord of the Dominant of the major mode (see Examples at B I.), whence there is some difficulty in associating it with the relative minor mode. The consecutive 5ths at No. 4 are objectionable.

(Ex. 393 continued.)



The reader has observed that this 2d chord of the 7th does not incline to direct resolution into consonance. Its natural progression is to resolve into the milder dissonance of the Dominant 7th, which in turn seeks resolution into the perfect consonance of a three-toned chord. Nevertheless direct resolution of the 2d chord of the 7th is possible, but it is not of very frequent occurrence.



Sticklers for exact chord systems may declare the chord of the 2d at No. 3 to be the chord of the 13th upon *c*, as follows:



The 3d Chord of the Seventh.

§ 216. This chord is identical in structure with the 2d chord of the 7th, and receives similar treatment. It has an affinity for the 2d chord of the 7th, seeking through it access to the chord of the Dominant 7th, which in turn resolves into the chord of the Tonic.

No. 3. No. 2. No. 1. Tonic.

Ex. 396.

§ 217. The 3d chord of the 7th has little affinity for the relative minor mode (A minor), or that of the key note (C minor, because it contains *g* which cannot be immediately assimilated to the leading tone of A minor (*g*♯); and because its foundation is a *natural*, not immediately assimilable to C minor with its minor 6th, a *flat*.

§ 218. The 3d chord of the Seventh in the key of C is converted into a 2d chord of the 7th of the key of G, when allowed immediate access to the chord of the Dominant of the latter. Hence its utility of modulation into the key of G.

Ex. 397.

When its access to the chord of the Dominant of the key of G (related to *c* in the 5th above) is immediate, it may assume the minor mode, as at No. 2 *, because it is then to the key of G what the 2d chord of the 7th is to the key of C.

The 3d chord of the 7th has also an inclination to the relative minor key of G, namely E minor.

HARMONY.

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Ex. 398.

The 4th Chord of the 7th.

§ 219. The same remarks apply to this chord (identical with the 2d and 3d chords of the 7th). It may either seek gradual access to the chord of the Dominant 7th, so as to obtain final resolution, or it may be allowed speedier access to a chord of the Dominant 7th of a related key, in that manner becoming an agent of modulation. Its gradual access to the chord of the Dominant of its own key is not so acceptable, because resulting in a *sequence*, a progression of no *original* harmonical value.

Ex. 399.

§ 220. This chord of the 7th may be so modified, as to incline it to the key of D minor.

Ex. 400.

§ 221. The chord under discussion might attain immediately the chord of the Dominant 7th of the key of D major, but it would not be an acceptable modulation, because the keys of C and D are unrelated. This will be clearly felt when the key of C is first established by its Dominant and Subdominant, with the modulation to D immediately following.

Tonic. Subd. Dom. 4th ch. of the 7th. Modulation to D.

Ex. 401.

The reader will perceive that the key of D comes too soon, giving a striking example of *cross-relation* between two *keys*, one containing *c*, the other *c*♯, in a clashing manner.

§ 222. The 2d, 3d and 4th chords of the 7th are, as we have seen, of the same species in their construction and tendencies. They form consequently a distinct class of chords of the 7th. They are mildly dissonant, like all chords of the 7th, which are encompassed by a small 7th, and are admirably adapted to effect a passage into other keys. Their 5th may be modified through depression by a half step, and thus bring each into closer association with a particular minor key, as shown by preceding examples.

5th Chord of the 7th.

§ 223. This chord, like the diminished Triad, is capable of two interpretations. As a chord of distinct individuality it inclines to the relative minor key. As a part of the Dominant chord of the 9th (see chords of the 9th) it associates itself with the major mode. It is not as much as the preceding three chords one of modulation, because its tendencies are too firmly set in particular directions.

As a chord of distinct individuality.

Ex. 402.

Relationship in the 5th to the Dominant of A minor.

HARMONY.

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(Ex. 402 continued.)

Ex. 403.

Examples of Inversions.

§ 224. The first inversion is of great importance, as it serves to prepare the chord of the 4-6. The other inversions occur likewise very frequently.

Ex. 403.

FANTASIA.

Moderato. ♩ = 120.

leggiero.

Allegretto $\bullet = 60$.

Pod.

*** Heed the ties of the grace notes**

Copyright—Kunkel Bros 1882

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes complex chords, often with multiple accidentals, and arpeggiated figures. Pedal markings, indicated by "Ped." and a pedaling symbol, are present throughout the piece, suggesting a sustained harmonic background. The first system features a series of chords in the right hand and a moving bass line. The second system continues this pattern with more complex chordal structures. The third system introduces a more active bass line with eighth notes. The fourth system features a series of sustained chords in the right hand, with a moving bass line. The fifth system concludes the page with a final chord and a sustained bass line. The notation is dense and detailed, reflecting the complexity of the piece.

Con brio. ♩ = 160

simili.

♩ = 138

Tempo di marcia.

f *mf* Ped. *

Ped. Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. Ped. * Ped. Ped. *

f *mf* Ped. * Ped. * Ped. *

mf *f* Ped. * Ped. * Ped. * Ped. *

Leggiero.

mf

mf

Risoluto. $\text{♩} = 160$

ff sf sf ff

Tempo di Valse. $\text{♩} = 80$.

This page contains six systems of piano music, likely for a waltz. The music is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Tempo di Valse. $\text{♩} = 80$ ".

The systems are as follows:

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a melodic line with fingerings (2, 4, 5, 3, 5, 3, 2, 3, 2, 4, 3, 2, 3, 2, 4, 3, 2). The left hand provides harmonic support with chords and single notes. Pedaling is indicated by "Ped." markings.
- System 2:** Continues the melodic and harmonic development. Pedaling is indicated by "Ped." markings.
- System 3:** Features a forte (*f*) dynamic. The right hand has a more active melodic line with triplets and sixteenth notes. Pedaling is indicated by "Ped." markings. The system ends with a first and second ending bracket.
- System 4:** Continues the piece with a steady harmonic accompaniment in the left hand and sustained chords in the right hand. Pedaling is indicated by "Ped." markings.
- System 5:** Features a forte (*f*) dynamic and a "molto cresc." (much crescendo) marking. The music builds in intensity. Pedaling is indicated by "Ped." markings.
- System 6:** The final system, starting with a forte (*ff*) dynamic. It concludes with a final chord and a repeat sign. Pedaling is indicated by "Ped." markings.

Throughout the piece, various musical notations are used, including fingerings, slurs, and dynamic markings (*p*, *f*, *ff*, *molto cresc.*). Pedaling is frequently indicated by "Ped." markings.

VISITATION CONVENT BELLS.

JACOB KUNKEL.

SECONDO.

Moderato. M. M. $\text{♩} = 66$.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The first system includes fingerings (x 1 3 1 x) and dynamics (p). The score is marked with 'Red.' and '*' symbols. The piece concludes with a double bar line and a key signature change to B-flat major.

VISITATION CONVENT BELLS.

JACOB KUNKEL.

PRIMO.

Moderato. M. M. $\text{♩} = 66$.

The musical score is written for a single bell (Primo) in a 6/8 time signature, with a tempo of Moderato (M.M. = 66). The key signature has two flats (B-flat and E-flat). The score is organized into five systems, each consisting of a treble and bass staff. The treble staff contains the bell's melody, which is often written in a simplified manner with stems and flags, and includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano). The bass staff provides a rhythmic accompaniment, primarily using eighth and sixteenth notes, with some rests. Above the treble staff, there are numerous fingerings (1-4) and articulation marks (x, ^, v) to guide the performer. The score concludes with a double bar line and a key signature change to one flat (B-flat).

SECONDO.

marcato il canto.

The musical score is written for piano and voice. The piano part (left hand) consists of a continuous eighth-note accompaniment, often with rests, and is marked with 'Rit.' and '*' symbols. The vocal part (right hand) features complex melodic lines with many beamed eighth and sixteenth notes, often with slurs and fingerings. The key signature is B-flat major (two flats). The score is divided into six systems, each with a piano and vocal staff. The first system includes the instruction 'marcato il canto.' The score concludes with a double bar line and repeat signs.

PRIMO.

[illegible]

SECONDO.

The musical score is written for piano and consists of six systems. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' and 'f'. The piece concludes with a double bar line and repeat signs.

System 1: The first system begins with a piano (*p*) dynamic marking. The right hand plays a series of eighth notes, while the left hand plays a simple bass line. The system ends with a repeat sign.

System 2: The second system continues the melody in the right hand, which now includes some sixteenth notes. The left hand remains simple. The system ends with a repeat sign.

System 3: The third system introduces a change in the right hand's melody, featuring more complex rhythmic patterns. The left hand continues its simple bass line. The system ends with a repeat sign.

System 4: The fourth system shows a further development of the right hand's melody, with the left hand still providing a steady bass line. The system ends with a repeat sign.

System 5: The fifth system continues the progression, with the right hand's melody becoming more intricate. The left hand's bass line remains consistent. The system ends with a repeat sign.

System 6: The sixth and final system concludes the piece. It features a more complex right hand melody and a more active left hand. The piece ends with a double bar line and repeat signs.

PRIMO.

First system of musical notation. The upper staff contains a melody with eighth-note patterns and fingerings (1, 2, 3, 4). The lower staff contains a bass line with notes and rests, marked with 'Red.' and asterisks. A dynamic marking 'p' is present at the beginning.

Second system of musical notation. Continues the melody and bass line from the first system. Includes various fingerings and articulation marks like 'x' and 'v'.

Third system of musical notation. Continues the musical piece with similar notation and fingerings.

Fourth system of musical notation. Continues the musical piece with similar notation and fingerings.

Fifth system of musical notation. Continues the musical piece, ending with a double bar line. Includes various fingerings and articulation marks.

Czerny's Etude de la Vélodité, No. 4.

(From Kunkel's Revised and Annotated Edition.)

Presto. $\text{♩} = 80$. ($\text{♩} = 92$ to 120 .)

A. 2 3 2 1 x 2 3 2 1 x simili.



N^o IV. *B. Mordente.* *cres:*

ossia. 3 1 x 1 2 x 4 1 x 1 2 x 4 1 x 1 2 x 4 x 1 2 x simili.

f *dim:*

C. 2 1 2 3 x 1 2 x 1 2 x 1 2 x simili.

1 2 1 x 1 x 2 1 x 1 2 x 2 1 x

- A. Accent on the second note  and not on the first  Hold hand still and strike from the knuckle joints only.
- B. The left hand has to play through the entire study with an elastic touch from the wrist.

The musical score consists of three systems of staves. The first system features a treble and bass staff with complex fingerings (e.g., 3, 1, 4, 3, 1, 2, 3, 2, 1, X) and a 'simili.' marking. The second system shows a transition to a new key signature (one sharp) and includes a '4' marking. The third system includes a '8va' marking and a 'rf' (ritardando) marking. The notation is dense with slurs and fingerings, indicating a technically demanding piece.

C. From here to the end great evenness of tone and touch is required and the pupil to be again impressed with the necessity of studying slowly and raising the fingers equally high.

Embarrassment

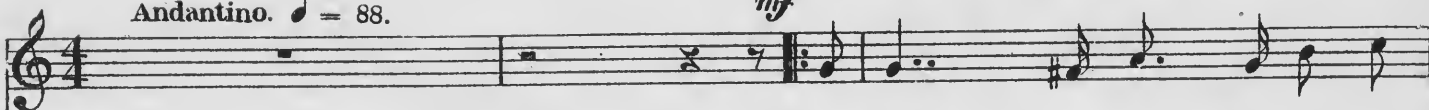
(VERLEGENHEIT.)

Franz Abt.

3. Ich möch. - te dir ein Brieflein
 2. Ich möch. - te dir so ger. ne
 1. Ich möch. - te dir wohl et. was

Andantino. ♩ = 88.

mf

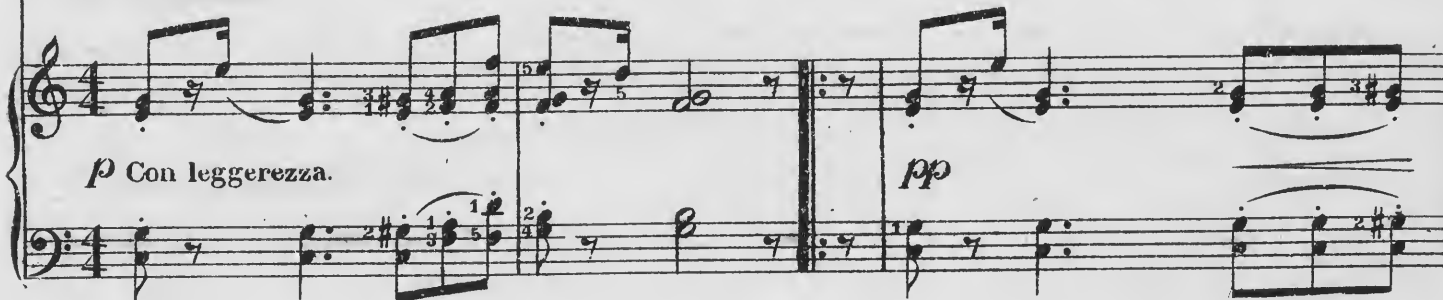


1. There's some. - thing I would say to
 2. I fain would sing to thee a
 3. To thee a let. - ter I'd in

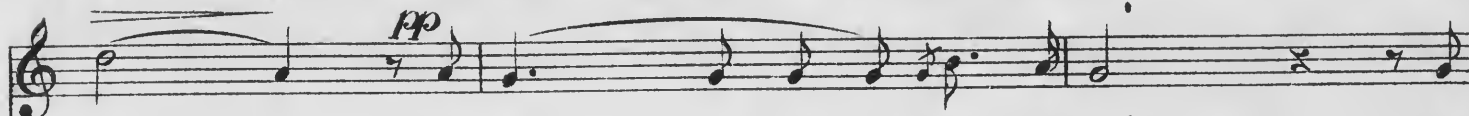
Andantino.

p Con leggerezza.

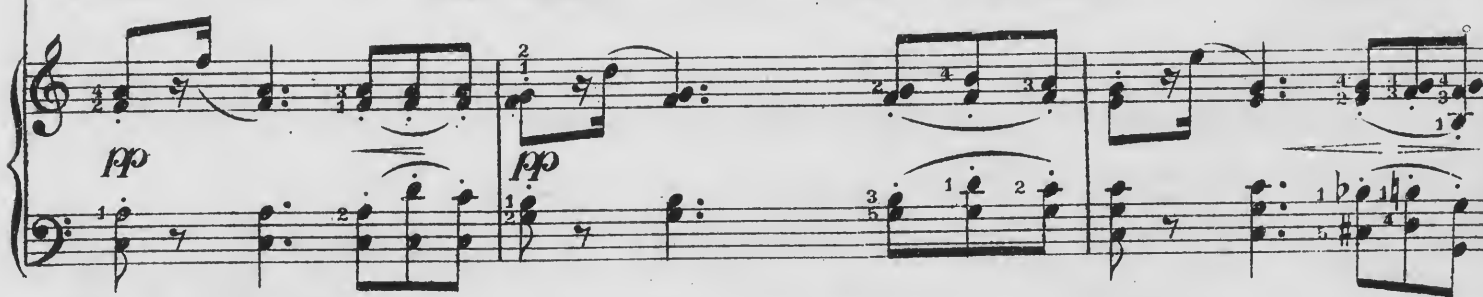
pp



3. schrei. - ben Da. rin mein Herz dir schüt. - ten aus; Al.
 2. sin. - gen Ein Lied das tief ins Herz dir dringt, Doch
 1. sa. - gen Und weiss doch selbst so recht nicht, was! Und



1. thee ----- But I'm not sure I know just what, And
 2. strain ----- That to thy heart should make its way, But
 3. dite ----- That should my in. - most thoughts dis. close, 'Tis



3. lein auch das muss un-ter-blei-ben, Denn stets bring ich nur das her-aus: " "
 2. will mir ei-nes nur ge-lin-gen Das stets in meiner See-le klingt: "
 1. wur-dest du darum mich fra-gen, Wüsst ich wohl selber nichts als das: Ich
 poco rit.

1. should'st the rea-son ask of me....., My on-ly answer must be that: I
 2. there is on-ly one re-frain..... Rings in my soul both night and day: "
 3. all in vain, for, as I write....., The ink but tra-ces as it flow: "

lie-be dich herz-in-nig-lich, Nur dich al-lein, nur
 love thee, love, All else a-bove, Aye, none but thee But

dich..... Ich lie-be dich herz-in-nig-lich, Nur dich al-lein, nur
 thee..... I love thee, love, All else a-bove, Aye, none but thee, But

Tempo I^o
 dich. Ending.
 dich.

thee.
 Tempo I^o
 thee.

KNOWST THOU A HEART.

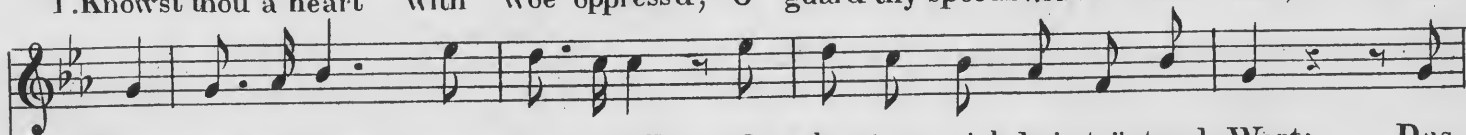
(SIEHST DU EIN HERZ.)

THERESE ARTES.

Andante. ♩ = 80



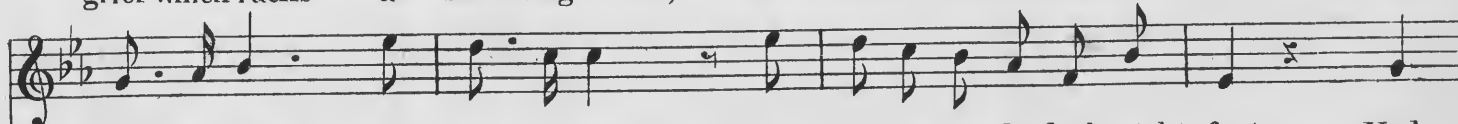
2. What if the soul be crush'd with grief, Or soars in realms of perfect bliss! No
1. Knowst thou a heart with woe oppress'd, O guard thy speech with silence well; The



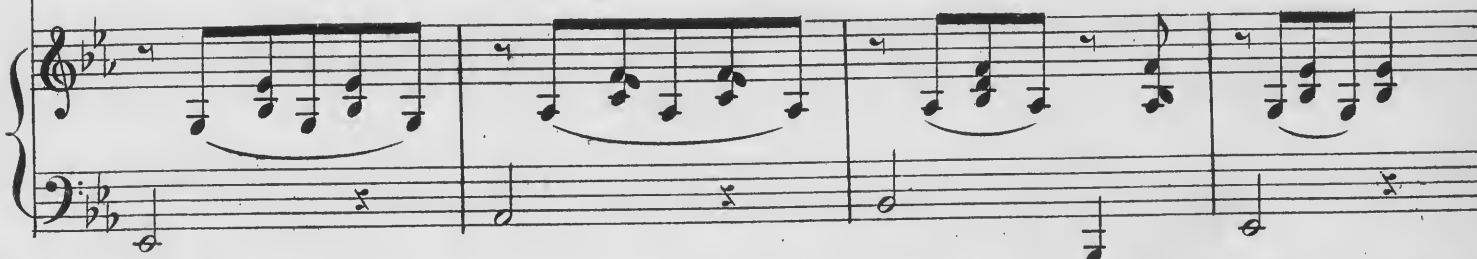
1. Siehst du ein Herz von Weh erfüllt, O schweige sprich kein tröstend Wort; Das
2. Denn ob die See - le trüb und bang, Ob sie in Lust und Freude schwebt; Nicht



words of com - fort give relief Or add un - to its hap - pi - ness. Ah!
grief which racks a sorrowing breast, No words of comfort can dis - pel, And



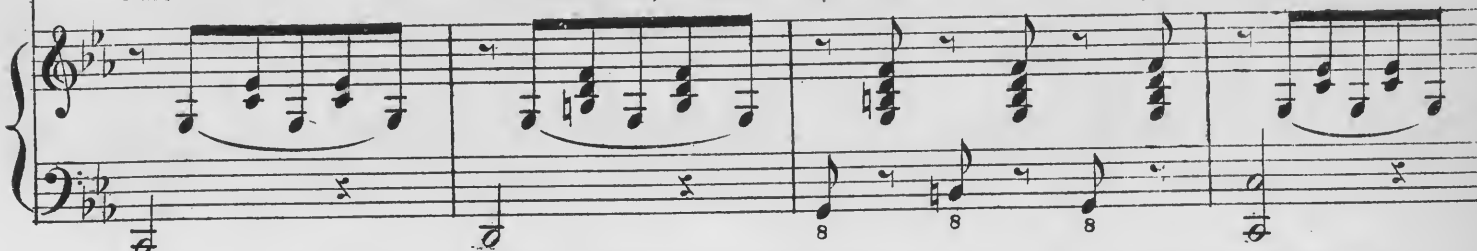
Leid von dem der Bu - sen schwillt, Scheucht dei - ne Re - de doch nicht fort, Und
stimmt des Wor - tes rauher Klang Zum Ton der unsre Brust durch - bebt. Drumm



then forbear, do not presume To wean from such a heart its mood; The
see'st thou in one eye bright, The highest rapture pictur'd there; O



siehst in ein - em Au - ge du, Des höchsten Glückes hel - len schein; O
rüh - re nicht an solches Herz, Lass mit sich sel - ber es al - lein; Das



highest joy, the deepest gloom, Are on - ly sooth'd by sol - i - tude. The
grant that soul its fond delight, And with each word for - bear, for - bear, O

gönn' dem vol - len Herzen Ruh', Lass es mit sei - ner Lust al - lein. O
höchste Glück, der tiefste Schmerz, Sie wol - len bei - de ein - sam sein, Das

high - est joy, the deepest gloom, Are on - ly sooth'd by sol - i - tude. Ah!
grant that soul its fond delight, And with each word for - bear, for - bear. And

gönn' dem vol - len Herzen Ruh', Lass es mit sei - ner Lust al - lein. Und
höchs - te Glück der tiefste Schmerz Sie wollen bei - de ein - sam sein. Drum

then forbear, do not pre - sume To wean from such a heart its mood; The
seest thou in one eye bright, The highest rapture pict - ur'd there, O

siehst in ein - em Au - ge du, Des höchsten Glückes hel - len Schein; O
rüh - re nicht an solches Herz, Lass mit sich sel - ber es al - lein; Das

highest joy, the deepest gloom, Are on - ly sooth'd by sol - i - tude. 1^a 2^a
grant that soul its fond de - light, And with each word for - bear for - bear.

gönn' dem vol - len Herzen Ruh', Lass es mit sei - ner Lust al - lein.
höchste Glück der tiefste Schmerz, Sie wollen bei - de ein - sam sein.

Kathleen Mavourneen

F. W. N. Crouch.

Andante ♩ Penseroso. ♩ - 88.

p *Ped.* ** Ped.* ** Ped.*

Kathleen Mavourneen! bald auf geht die Sonne, Das

Kathleen Mavourneen! the gray dawn is breaking, The

Waldhorn des Jägers tönt laut aus der Fern; Die Lerche im Morgen-thau

horn of the hunter is heard on the hill, The lark from her light wing the

flat-tert in Wonne, Kathleen Mavourneen, und du schläfst noch gern! *rall.*

bright dew is shaking, Kathleen Mavourneen what, slumbering still!

col canto.

Ach, hast du ver-gessen, dass bald wir uns

Oh! hast thou forgotten how soon we must

p espressivo e legato.

scheiden! Ach, hast du ver-gessen, dass heut' ist der Tag! Für Jah. - re mag's sein, ja, für

sever! Oh! hast thou forgotten this day we must part, It may be for years and it

mf

pp

immer. welch' Leiden! Drum ü. - ber dein Schweigen ich mich jetzt be-klag; Für Jah. - re mag's

may be for-ev-er! Oh! why..... art thou si-lent thou voice of my heart! It may..... be for

p

sein, ja, für immer; welch' Leiden! War-um..... denn dein Schweigen, Kath-leen Mavourneen?

years and it may be for-ev-er, Then why..... art thou si-lent Kath-leen Mavourneen!

mf

col canto.

Kath - leen Ma - vour - neen, er -
 Kath - leen Ma - vour - neen, A -

wach! doch vom Schläfe!..... Die Ber - geschon glänzen, das Son - nenlicht lacht - Mein
 wake from thy slumbers, The blue mountains glow in the sun's golden light, Ah!

einst süßes Traü - men ich schmerzlich be - klage - Geh auf wieder prachtvoll du
 where is the spell that once hung on my slumbers! A - rise in thy beauty, Thou

Stern mei - ner Nacht! Geh auf..... wieder prachtvoll du Stern - meiner Nacht!
 star of my night! A - rise in thy beauty Thou star of my night.
 a piacere.
 col canto.

Ma-vour-neen, Mavourneen, ach' sieh mei-ne
mf Con amore affetto.

Ma-vour-neen Mavourneen my sad tears are

p espressivo e legato.

Thränen, Weil nun von süß. Ir-land und dir ich muss gehn, Ob's e-wi-ge Tren-nung ist,

falling, To think that from E-rin and thee I must part, It may be for years, and it

pp sempre legato.

niemand kann's wännen, Und ich muss dich schweigend und schlafend jetzt sehn! Ob's e-wi-ge

mf simplice.

may be for-ev-er, Then why art thou si-lent, thou voice of my heart! It may ---- be for

cres.

Trennung ist, niemand kann's wännen War-um.....jetzt dein Schweigen Kathleen Ma-vour-neen!

mf ad lib.

years and it may be for-ev-er, Then why.....art thou si-lent, Kathleen Ma-vour-neen!

dim. col canto.

VALSE - CAPRICE.

Dr. Engelbert Voerster

Vivo. Con Eleganza. $\phi = 69$.

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3 2 1 2 3 2 1 3 2 1 3 2 4 2 1 3

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

24 1 3 2 3 2 1 3 2 1 3 4 5 4 1 3

Ped. Ped. Ped. Ped. Ped. *

1 2 1 2 1 3 4 5

Trio.
cantabile.

FINE. *p*

Ped. * Ped. Ped. Ped. Ped. Ped.

5 1 3 5 4 3 2 1 2 1 2 1 2 1 2 1 2 1

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

531-5

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation, piano accompaniment. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note pattern. Pedal markings are present below the left hand, and an asterisk (*) is at the end of the system.

Second system of musical notation, piano accompaniment. The right hand has a melodic line with fingerings (1, 2, 3, 4, 5) and a *p* dynamic marking. The left hand continues the eighth-note pattern. Pedal markings are present, and an asterisk (*) is at the end of the system.

Third system of musical notation, piano accompaniment. The right hand has a melodic line with fingerings (1, 2, 3, 4) and a *f* dynamic marking. The left hand continues the eighth-note pattern. Pedal markings are present, and an asterisk (*) is at the end of the system.

Fourth system of musical notation, piano accompaniment. The right hand has a melodic line with fingerings (1, 2, 3, 4, 5) and a *p* dynamic marking. The left hand continues the eighth-note pattern. Pedal markings are present, and an asterisk (*) is at the end of the system.

Fifth system of musical notation, piano accompaniment. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note pattern. Pedal markings are present, and an asterisk (*) is at the end of the system.

Repeat from the beginning to Fine.



ANSWERS TO CORRESPONDENTS.

E. N., *Minneapolis*: We should unhesitatingly say, by all means, if you have made up your mind to attend a "musical normal," as you say you have, go to that of Prof. Goodrich, at Des Moines, Iowa.

GEO. S., *New Orleans*: What do we think of John C. Freund? Now, is that any of your business? Our opinions of people are our own property, and, good or bad, we express them when we get ready, not before.

ANDREW J., *San Francisco*: The composition you speak of is a glee, and properly so called, notwithstanding its serious character. The word "glee," in this sense, is derived from the Anglo-Saxon *Glægg*, i. e., music.

"DAPHNE," *Vienna, Wis.*: Do you not know our oft-repeated rule that no questions will be answered in these columns, unless we know the real name of the inquirer? We do not want the name for publication, but we want it. One of your questions is, however, answered elsewhere in this column, having been asked us by one other person.

MARY P., *Chicago*: From two to three hours daily spent in earnest practice at the piano, that is to say, with your mind concentrated upon your work, will accomplish more than two or three times as long of desultory, absent-minded thumping. Long protracted practice is likely to degenerate into a merely mechanical exercise, the mind often becoming wearied long before the fingers.

ELLA H., *Quebec*: The question of the propriety of singers, practicing with an instrument at concert pitch is simply one of physical endurance. Practice at any pitch, which is wearisome and straining to the vocal organs, is inadvisable. The Cincinnati College of Music has just ordered two pianos (which are being built for use in its vocal classes, by the Chase Piano Co.) to be tuned to the French pitch (*Diapason normal*) i. e. A-435 vibrations per second instead of A-450 vibrations per second. The difference is something less than a semitone.

J. B. L., *Syracuse*: The term, *chamber music*, like many other musical terms, is rather elastic in its application. It was originally used of all music which was specially fitted for performance in a room, as distinguished from a church, theatre, or concert hall, and in that sense, included madrigals, songs with accompaniments, etc. While this meaning is not obsolete, it is obsolescent, and the name is now usually applied to instrumental compositions for solo instruments, of which the string quartette is the most perfect example. Some of the finest compositions of Beethoven, Mozart, and Haydn (the last being the first in chronological order, and the acknowledged "father of the quartette") are of this character.

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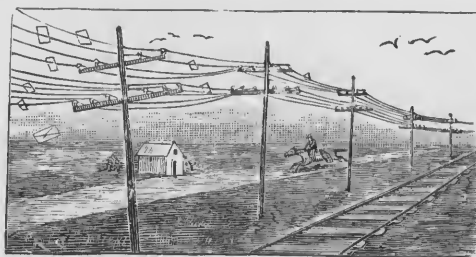
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CORRESPONDENCE.

BOSTON.

BOSTON, May 19, 1882.

If "Satan finds some mischief still for idle hands to do," the music critics of Boston had better beware for the chances are that their hands will be idle in a very short time. The wonderful season is at last drawing to a close, and the orchestras will be replaced by the circus bands and the not much better music of the summer gardens. In regard to the summer music of Boston, one can be as brief as the chapter on snakes in Ireland. "There are no snakes in Ireland"—likewise there is no summer music in Boston; that is, unless a discordant set of brass bands, each possessing a vigorous bass drummer, can be called "music." The bass drum covers a multitude of sins. Why this is so remains a mystery. If some manager would only undertake a series of good orchestral concerts during the summer months I think he would find that the stay-at-home club can appreciate better works than the "Fatinitza March" or the "Railroad Galop" (with imitations). He would also discover that the summery Bostonian does not have his entire musical aspirations bounded by a cornet solo. But I am to deal with the past, not with the future.

M. Adamowski, the Polish violinist (a resident here), gave a grand concert April 18, at the Meisanoon. His refined style is visibly broadening, and he is more effective than he was a year ago. He was assisted (among others) by Sig. Brignoli, whose method always remains a wonderful one. His voice may be worn, but with such a school he will never become a "hospital tenor." It is interesting to the vocal teacher to watch him skim over the weak points, and to see how carefully he avoids a real *mezza di voce*. The numerous tenors who scream away their voices and find themselves wrecked at forty years of age, should take a lesson from Brignoli's artistic work. He sang a duet of his own composition, with Mrs. Knowles. It was entitled, "A Night in Naples," from which I gather that plenty of thirds and sixes are laying around in Naples after dark.

April 24th, Emma Abbott, "the great American prima donna," began a short season of opera here. Abbott is chiefly useful to the vocal art as a "terrible example," or an exposition of how not to do it. There are some things which she does admirably, such as *Staccati* in high register, some pianissimo effects, etc. But scarcely is one ready to yield to the influence of some finely executed passage when suddenly he receives a cold plunge in the shape of some musical vulgarity which would not be tolerated in a student of the lowest grade. Her lower register and her trill are used in a strange and incomprehensible fashion. Her acting is vehement, but awkward and without dignity. After hearing her execute the "mad scene" in *Lucia*, I felt like sympathizing with the old Athenian wit (Dorion, I believe), who, after hearing an intricate flute solo played, was told that it was very difficult—"Difficult" was the reply, "I wish it had been impossible!"

The Apollo Club gave a fine concert at Music Hall April 26, consisting of several new works and some of their best and older selections. They were assisted by an orchestra. The chief of the new works was "The Summons to Lore," by Prof. J. K. Paine. For all that this is a great and musicianly work. I was somewhat disappointed. Its resemblance to the *Edipus* music by the same composer, was very marked, and the music seemed far too lofty for the words. I admire the *Edipus* music heartily and think it the finest composition yet done on this side of the water, but the very fact which made it suitable to illustrate the heroic measures of Sophocles, unfits any thing of its school for portraying any lighter lyric sentiment. The programme of the Apollo Concert was, as a whole, finely given.

Professor Baermann (do not think me too free with the title, I only employ it where a man has full right to it, and possesses a diploma) gave a fine recital at Horticultural Hall last week. It was the first time that the pianist had been heard in a small hall. His technique is flawless, but he combines with this a fine poetic instinct and an ability to play Beethoven in a manner which proves that he is far more than a virtuoso. On this occasion he played (with Messrs. Allen and Fries) Schubert's famous B flat Trio with an attention to ensemble that was praiseworthy, and followed it with a glorious performance of the *Sonata Appassionata*. There was none of the sentimentality with which young pianists fill this work. All was passion, fire, and delicacy, but in no case overdone. He closed the concert with the *Carnaval Scene* by Schumann, and here, in the constantly changing pictures, his versatility was apparent. The whole set was taken in somewhat quicker tempo than I have generally heard it, but this scarcely was a blemish, for it brought out the hilarity of the scene more strongly. Mrs. Fenderson was the vocalist and did far better than on her previous appearance here with the orchestra.

Chamber concerts have still been numerous, but among them all there was none finer than that given by Mr. J. C. D. Parker, of the New England Conservatory of Music under the auspices of that institution, at the Meisanoon, May 5. You will see that I do not exaggerate when you look at the programme: 1. Polonaise in C sharp minor, Chopin; Mr. Parker. 2. Song—"a. 'Hark! how still!' Franz; b. 'Italy,' Mendelssohn; c. 'Letztes Lied,' Raff; d. 'Cello,' Salaman; Dr. S. W. Langmann. 3. Septette for piano, flute, oboe, horn, viola, cello, and contra bass, Hummel. Allegro con Spirito, Scherzo, Andante con Variazioni, Finale, Vivace; Messrs. Parker, Rietzel, De Ribas, Lippoldt, Heindl, Fries and Stein. The concert was excellent throughout. This was the 955th concert of the institution. The 1,000th is to be given in Music Hall by almost the entire staff of teachers. Miss Fisher and Messrs. Lang, Aphorip, Parker, De Seve, Elson, etc., are to appear.

A Graduates' Recital was given at the Meisanoon, April 26, by Mr. Jas. M. Howe, of the College of Music, Boston University (an institution connected with the above-named conservatory, in the higher branches), on which occasion four of his own compositions were brought out, which showed him to be a composer of much attainment and greater promise. The institution has now a whole nest of composers of ability among its faculty and its graduates.

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The present week is giving us a series of performances of opera, with Gerster, Hauk, and Kellogg as *prime donne*. It is called an "operatic festival." I scarcely think the high-sounding title deserved, but the performances would be interesting enough if the hall was not so large. One objects to observing operatic stars through a telescope, and straining the ear to catch every phrase below *fortissimo*. Gerster however, filled the hall in every part with her clear, penetrating voice, and she did exactly the same at the New York festival, where I heard her tone more clearly than those of Mme. Materna. She may have lost something of girlish grace, and some of her upper register, but her voice is still marvelous, and decidedly better than it was last season, spite of the fact that Mapleson has pretended to become suddenly aware of great deterioration of her voice. He discovered this immediately after she joined Strakosch. That is one of the amusing points of the past opera season to—

NEW YORK.

NEW YORK, May 21, 1882.
EDITOR KUNKEL'S MUSICAL REVIEW:—The great festival is over, and I, for one, am glad of it. So constant a strain upon the attention is tiresome, such sudden changes from one school of music to another are bewildering. It seems to have had the same effect upon others as upon myself, for the accounts of the festival given by the daily press can have resulted from nothing but a pretty thorough bewilderment. With the exception of the critic of the *Times*, the critics of all our daily papers have praised pretty much every thing—good, bad and indifferent, and in doing so, have made fools of themselves. (True, for some of them, that was no great task.) There was much that was excellent and praiseworthy; there was not a little that was the reverse.

To begin at the wrong end—the financial result is a deficit of about twenty thousand dollars which, however, is covered by the guarantee fund. A mild howl has been raised in some quarters because Mr. Thomas has absorbed ten thousand dollars as payment for his services. This is certainly pretty good pay for his labors, and yet it seems to me, taking everything into consideration, that it does not seem to me to be unreasonable.

Of the performances themselves it can be said in general terms that the instrumental portions were excellent, while the vocal portions ranged from passable to abominable. This was what I had expected and what ought to have been expected by everybody. The orchestra was composed of picked, professional players, and thoroughly drilled by that wonderful drill-master, Thomas, and it consisted of three hundred—a large number, to be sure, but not so large (considering the material of which it was composed) as to be unwieldy—not so the choruses, made up of amateurs, coming from different cities and numbering as high as twenty-eight hundred singers at times, for instance, in "Israel in Egypt." Of light and shade there was very little—I came near saying none—the chorus sang everything *forte*, when they got at it, but they were usually slow to get at it in other words, the attack was constantly very faulty. This and the fact that Mr. Thomas, as a rule, took the choruses unusually fast, made sad havoc, indeed, with what might have been made interesting, if not really good.

The soloists, with the exception of Materna, Gerster, Campanini and Whitney, disappointed public expectation. Miss Cary was sick during the greater part of the festival and her substitute, Miss Winant, did not shine very brightly; Mrs. Osgood was not well and her voice showed it; Henschel's naturally harsh voice became absolutely disagreeable through his vain attempt to fill the immense hall; Remmert was only passable, Candidus did not do himself justice, and Toedt was visible but not audible. I may add that Materna was also disappointing in everything but the Wagner music. There she was perfectly at home and her magnificent dramatic soprano rang out gloriously. Gerster, of course, was Gerster, and although not a novelty to the New York public and not specially advertised and bepraised as had been Materna, discounted the latter two to one in the matter of popular applause. Evidently the taste of the many is yet for the lyrical than the dramatic in singing. Campanini showed fatigue in one or two instances, but he remains the unapproachable tenor and artist.

The orchestral work was much more satisfactory—none of it was bad, most of it was excellent, and some of it was perfect. The playing of the Schubert Symphony in C major, on the Wednesday afternoon programme, was a glorious rendering of a glorious work, and the work of the orchestra in the Beethoven Symphony in C minor was such as would have astonished and pleased the old master himself, could he have heard it, and it is the universal opinion of those who have heard the Wagner music performed at Baireuth that the performance of the Thomas orchestra on the afternoon of Thursday (the 4th) was far better. This may be due to the fact that Wagner's orchestration demands volume of tone and that the Thomas orchestra numbered three hundred, while that of Baireuth numbered but one third as many performers. The work of the orchestra, during the balance of the week, was not so good, though still respectable, and immensely superior to the vocal performances.

The Festival seems to have exhausted all musical enthusiasm for the present, and the result is that there is really nothing else of interest to report in this letter.

IL TROVATORE.

CHICAGO.

CHICAGO, May 27, 1882.
EDITOR KUNKEL'S MUSICAL REVIEW:—The May Festival came to a close last evening, with an audience of over 10,000 people, who had come from far and near (among them quite a number from St. Louis), though the rain poured down in torrents and made our streets almost impassable. They had assembled in the temple of Apollo and Euterpe (our Exposition Building) to revel in music and tell those at home, that they had witnessed the greatest musical event in the West. It is hardly expected in the short space allowed your correspondent, to give a minute description of all the numbers rendered; I will, therefore, only present your readers with a sort of bird's-eye-view of this gigantic undertaking and mainly speak of those works which seem to have made the greatest impression. We have had four evening concerts and three matinees, one of the latter dedicated to Wagner and one to popular music. Why do we call this "popular music?" I will explain this further on.

The first concert, Tuesday evening, brought us Beethoven's Symphony in C minor, played excellently by Thomas' orchestra; Recitative and Aria from *Fidelio* ("Abscheulicher"), rendered by Frau Materna amid a storm of applause and four encores, and "Scenes from Lohengrin" with the former lady, Campanini, Remmert, Henschel and Whitney. At the second, Wednesday evening, Handel's Oratorio, "The Messiah," was sung, as never before, and showed Mrs. Osgood's

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fine voice to the best advantage; the orchestra played admirably, also Mr. Eddy, the organist, but the chorus (900 voices) at times "wavered" a little.

Third concert, Thursday evening. Beethoven's 9th Symphony and Frau Materna singing "Ocean, thou mighty monster" (Oberon), called forth a perfect thunderstorm of applause, and from every quarter of the vast building you could hear the "bravo." People stood up in their seats and fairly trembled with excitement. It was a grand sight!

The fourth concert, Friday evening, was rather tame; I do not mean the music, but the audience, either owing to the bad weather, or the general make up of the programme. Schumann's Mass in C minor is a grand composition, but it requires a thorough musician to understand it, and the audience seemed to feel the weight. The "Fall of Troy" pleased a little better, especially Materna's and Campanini's singing. These two artists have made a lasting impression and "took all the cake" of the Festival, that was there. The "Hallelujah" Chorus concluded the "Fest" and was well sung and played.

The patronage at the matinees was not so good as expected, though there were from three to five thousand present. Special mention must be made of the second, Thursday; "Tannhäuser" and "William Tell" overtures, "Les Preludes," "In questa Tomba" (Whitney), "Am Meer" (Remmert), "The Two Grenadiers" (Henschel), and Mendelssohn's Wedding March, also Campanini's fine voice, created a furore and enthusiasm unprecedented here. These compositions made most people feel "at home;" they could grasp and digest them! This shows (and I have heard a great many acknowledge it) that we are not yet quite educated up to the "true music," but prefer, I am pained to say, Olivette to Schumann, or even Pinafore (beg pardon) to Handel. I know, I run the risk of being severely "done up" by some of my classical fellow-critics, for making such remarks, but I can not help it; it is my special way of writing criticisms, viz.: not to advance my own personal views. I closely watch the faces and actions of an audience during the rendition of a musical or dramatic composition, and in my judgment, that which pleases the masses, or displeases them, or leaves them cold, is a better criticism than the personal (and often influenced) ideas of any one person, however well informed. And that which pleases the masses—is not this really the popular music? But I am digressing. The last matinee (Friday afternoon), showed Wagner in his glory, Rheingold, Walküre, etc., etc. Materna as (I have found my) "Brunhilde," and Campanini as "Siegfried," gathered fresh laurels and everybody else got a leaf or two.

The whole Festival was successful, musically and financially. Miss Cary was indisposed all the week and her place was successfully filled by Miss Winant, and all the soloists did their best. On Friday evening we had an extra treat, viz.: flowers and speeches. Prof. Tomlins, our gifted Musical Director, who deserves great praise for his untiring energy in drilling the chorus, was publicly thanked and covered with roses and forget-me-nots, and a fine harp, composed of the choicest children of Spring (snow storm Wednesday morning) was presented to Mr. Thomas. More applause, waving of handkerchiefs, etc.

Pratt's opera "Zenobia," is in active preparation (Cary, Litta and others). The "Euterpe" Dancers, Prof. C. E. R. Müller, Director, will hold a musical reception May 31st, with the following soloists: Mlle. Ada Reinhardt, soprano; Mr. Carl Becker, violinist; Mr. A. Zotzmann, cellist, and the Messrs. Müller, pianists. A fine programme will be presented. Emil Liebling, the pianist, sails for Europe in July.

All our theaters are well patronized, especially Haverly's Mastodon Minstrels, where Ed. Harley, the tenor, receives a good share of the applause for his fine rendering of that really splendid new Waltz song, "Who will buy my roses red," (published by the Chicago Music Co., here).

I must close; please pardon this lengthy epistle; I will try to be more abrupt hereafter (when the dull season comes).

LAKE SHORE.

BALTIMORE.

BALTIMORE, MD., May 25, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW: Our Oratorio Society went to New York (as I told you in my last it would), sang with the other Societies in the Oratorio of Israel in Egypt, covered itself all over and over with glory, had a splendid time, and will never cease talking about what they saw and heard and did. On the 19th inst. they gave their last concert of the season, producing Israel in Egypt in first class style. The solo singers were Miss Hattie E. Schell, soprano; Miss Antonia Henne, alto; Mr. C. Fritsch, tenor. The audience was very large and enthusiastic. The Haydn Musical Association has had a most prosperous season, going into summer quarters with a surplus of nearly one thousand dollars on hand. The Rossini Music Association, contrary to the public wish and expectation, did not give any concerts during the season. The concert and theatrical season is at an end and after a long, cold and rainy spring, we jump into summer. Trade has been good. Otto Sutor, Steinway piano and Mason & Hamlin organ agent, and principal piano, organ and music dealer in this city, seems to be satisfied with business, especially since the Chickering agency has been given to other parties, for now he can devote all of his time and attention to the Steinway piano. Heretofore he has been embarrassed like the man with two sweethearts: "How happy he'd be with either were 'tother dear charmer away." Wm. Knabe & Co., the well-known piano manufacturers and wholesale agents for Smith's American organ, have more orders than they can fill. Chas. M. Stieff, manufacturer and agent for several makes of organs, is ahead with orders. Wm. Heinemann makes about three pianos a week, buys about two new pianos a week, and probably over one hundred second-hand pianos a year, and sells them all. He also manufactures parlor organs. Buckland Ebeling & Co., recently commenced business with Chickering as their leading piano, and Taylor & Farley is their leading organ; have sold a number of Chickering pianos and are encouraged. Sanders & Stagenn, Weber piano and Estey organ agents are as busy as ever. Geo. Willig & Co., pianos, organs and sheet music dealers, are doing a good, healthy business. Henry McCaffrey, the oldest sheet music house in the city, seems always to have a customer on hand. Mr. Mc is one of the most popular men in the business; in the language of the poet, "none know him but to love him, none name him but to praise." OCCASIONALLY.

We are indebted to Prof. Charles Gimbel, head of the musical department of the Baptist Female College, Lexington, Mo., for an invitation to attend the closing exercises of that institution. Among the piano numbers we notice Liszt's concerto in E flat, Melotte's brilliant piano duet on the overture to "Masonello," "Gems of Scotland," by "Kivt-King," "Polacca Brillante" by Weber-Liszt, and other compositions by Goldbeck, Keelling and other famous composers for the piano. Prof. Gimbel is "the right man in the right place."

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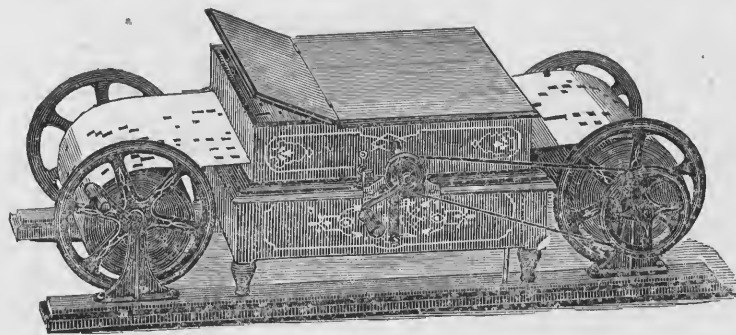
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MUSICAL CONDUCTORS.

EVER since the art of music was cultivated among men, it has been found necessary, in all concerted work, to give the task of preserving the rhythm and keeping the different performers in unity to a person especially selected for the duty. Among the ancient Egyptians, the leader kept the musicians in proper tempo by clapping his hands; among the ancient Greeks, by stamping with a heavy leaden shoe which was worn on the right foot; among the old Italians, by rapping with a stick against a music-rack or desk; among the moderns, by swinging a baton. We do not propose in this article to give an essay on the scope and limits of conducting (this we may do in a future article), but merely to notice a few of the historical facts connected with musical leadership. In England, until the present century, the art of conducting, as we now understand it, was not used. It was customary there for the chief musician, often the composer of the work, to sit at a piano or organ with the score before him, and put in a few chords or play a passage when the orchestra was in danger of going astray in any manner; and sometimes he would play the first phrases of the different numbers with the musicians, that they might seize the proper tempo. The leading violinist often used the stand-rapping process, as in Italy. Handel often conducted his works from the organ, giving the proper tempo, and guiding the orchestra by his performance rather than in any other manner. It is a strange fact that few of the great composers have been great conductors. Beethoven, even before he became deaf, was unreliable. The music often excited him so that he forgot the mechanical part of the duties of the conductor. Schumann, although he held many prominent positions of this class, was also variable; but this was probably due to the mental disease which was preying upon him. In his later years, when this malady had made great progress, it was noticeable that he always took the *allegro* movements too slow. His mind was no longer able to follow at the rapid pace necessary, and he became confused when listening to any quick music. His attitude at the conductor's stand was peculiar. He seemed preoccupied, and his lips were pursed together as if he were whistling the themes softly to himself.

Mendelssohn, on the contrary, was an excellent conductor, and seemed always able to grasp the composer's thoughts and convey it to his musicians.

Schubert was very impracticable as a conductor, and this quality kept him from ever attaining any position of importance. It is stated that he once forfeited the chance of attaining a lucrative post by composing an aria for a favorite Viennese prima donna, and orchestrating it so heavily that the poor lady's voice was scarcely able to make itself heard above the din. At the rehearsal, when it was evident that the attempt was a failure, and the singer, bursting into tears, pleaded for the necessary alterations, it is said that Schubert refused point-blank to alter even a single note, and left the opera-house in great anger. It may also be stated, *en passant*, that Schubert was unable to perform the more difficult of his own piano music, and once, after vainly essaying to interpret his *Fantasia* (op. 15), sprang up hastily from the instrument shouting that the stuff was unperformable ("Das Zeug mag der Teufel spielen").

Many eminent conductors were able to lead difficult compositions in early youth. Mendelssohn, when a mere boy, was in the habit of conducting works which were performed at his own home. Schumann, when ten years of age, formed an orchestra in the little town of Zwickau, which he led, and for which he composed little concerted pieces. Sir Michael Costa was sent by Zingarelli (from Naples) to conduct the Birmingham Festival in 1829. The committee were dismayed when they saw the beardless youth who was to lead the great chorus and orchestra; and, spite of his assurance that he knew every note of the score, they declined even to give him a hearing. Laporte, of the King's Theatre, Haymarket, London, soon afterwards engaged him; but, on introducing the new conductor to his musicians, the latter burst into laughter, and the next day sent him some miniature razors, with a satirical request that he should practice with them. He still has these in his possession. Wagner is said to have had a similar experience with an orchestra which he led in his youthful days. He was to conduct a Beethoven symphony, and came without a score, trusting to his memory. The musicians smiled at what they considered affectation. Whereupon, the young leader offered to fill in twenty bars in any portion of the instrumental parts and by succeeding in this test convinced the musicians that he had not overrated his own powers. The art of conducting from memory has of late become a very much practiced, though not very important one. Von Bulow has carried this to the very utmost. Not only does he conduct wholly without a score, but he now insists on his musicians learning their parts by rote, thus giving large works without a scrap of sheet music in the entire orchestra. It is said that Bendel, the pianist, lost his life by over-exertion in committing Beethoven's scores to memory; and Von Bulow's reason has more than once been clouded from the same cause. What good can come from these exhaustive efforts is yet to be seen. We doubt whether anything is gained by this innovation at all commensurate with the labor involved. Reform seems to have gone too far in this direction, and we believe that the conductors as well as the pianists of the future will not be ashamed to have an occasional sheet of music found upon their racks.—L. C. E., in *Musical Herald*.

BUSINESS BUZZES.

MESSRS. HAINES BROS., have moved from Fifth avenue to the northeast corner of Fifth avenue and Seventeenth street, New York. They propose to fit up the place with great elegance.

MR. SHATTINGER is now occupying the floor above his music store, at 10 S. 5th street, St. Louis, as a piano room. This enlargement was made necessary by his increasing trade in the Weber pianos. The room is comfortable and has what so many piano warerooms lack—plenty of light.

MR. STROMANN, of the Buffalo piano firm of C. Kurtzmann, paid us an agreeable visit not long since. He established as St. Louis agents for the Kurtzmann, the energetic and popular firm of Moxter & Bahnsen. The Kurtzmann is an excellent instrument, furnished at very reasonable prices.

VON MINDEN is in town. Since calamities never come single, we are now prepared for the worst. We promised Minden a complimentary notice and this is it. Minden will survive it, however, and will be around again with an eye to business before the next small-pox epidemic.

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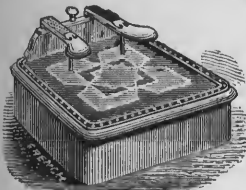
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SCENERY AND BUMPS.

IN Nevada, recently, two rival coaches started out on parallel roads, each four horse team on the gallop. A New Yorker, being the only passenger in one coach, took a seat with the driver. He endured the first five miles very well, as the roads were pretty smooth, but he finally carelessly observed:

"This pace is rather hard on the horses, isn't it?"

"Oh, no! They are used to it. I haven't begun to swing 'em yet," was the reply.

"If we were going a little slower, I could enjoy the scenery much better."

"Yes, I s'pose so; but this line isn't run on the scenery principle."

That ended the conversation until the horses turned a corner, and the stage rode around it on two wheels. Then the New Yorker remarked:

"I suppose you sometimes meet with accidents?"

"Almost every day," was the brief reply.

"Isn't there danger of something giving way?"

"Of course, but we've got to take our chances." "G'lang there."

At the end of another mile the passenger controlled his voice sufficiently to enquire:

"What if we should not reach Red Hill by exactly two o'clock? I am in no hurry."

"No, I s'pose not; but I've got to do it, or lose ten dollars."

"How?"

"I've got an even 'ten' bet that I can beat the other stage into Red Hill by fifteen minutes, and I am going to win that money if it kills a horse!"

"Say! hold on!" exclaimed the other, as he felt for his wallet;

"I like to ride fast, and I'm not a bit nervous, but I do hate to see horses get worried. Here's twenty dollars for you! Now, let's sort 'o jog along the rest of the way, and get a chance to smoke and talk about the Indians."

"Whoa, there! Come down with you, gentle, now!—take it easy, and don't fret!" called the driver, as he pulled in and reached for the greenbacks with one hand and for his pipe with the other. Thereafter the New Yorker had more scenery and less bumps.

MUSICAL ARITHMETIC FOR YOUNG STUDENTS.

1.—A music teacher gives 16 lessons a day, at \$3.00 a lesson. He shortens each lesson about 20 minutes below the stipulated time. How much does he gain, and how mad does the scholar get?

2.—A prima donna, receiving \$500 a night, sings 850 notes each night. How many of these are false, and how many critics discover them?

3.—A piano manufacturer hires the greatest living pianist to perform his instrument exclusively. The performer gives 6 concerts, at which all but two persons are "deadheads." How much does the manufacturer make, and how many are there left of the greatest living pianist?

4.—In the slow movement of the *Eroica* symphony a celebrated conductor gives one beat every three seconds. Find out what the critics say about it the next morning, and how the conductor likes it.

5.—If a prima donna quarrels with her manager 4 times each week, how many weeks will it take for the manager to become disgusted?

6.—A singer is to receive one-half of the profits of a concert. The advertising costs \$400, and other expenses \$750.38. There are 766 tickets sold, at \$1.00 each, and the man in the box-office runs off with the entire receipts. Find out how much is due to the singer, and when he will get it. This is an example of long division.

7.—A soprano says twice that the alto of the church choir wants to catch the bass; the alto says twice that the soprano is a stuck-up thing and bursts into tears once. Find the square root of the matter.

8.—Subtract from a musical agent his 2 watch-chains, 1 scarf-pin, and 6 rings, and what remains? The result will be a vulgar fraction.

9.—An operatic soprano receives \$200 for performing *Marguerite*. The tenor eats garlic, and she is obliged to kiss him 9 times. What per cent does she earn?

10.—A manager engages a pianist 3 times. He breaks his engagement twice, and doesn't play well the third time. What does the manager pay? This is a problem in hire mathematics.

11.—An Englishman takes his wife from London to Kew Gardens, traveling one way first-class, and the other way (in an inebriated condition) third-class, on the plea that they must economize. How much did the beer cost? This is an example of Kew brute.—*Elson in the Score.*

A CONCERT was given on May 5th by the Alpha Zeta Society of Shurtleff College, Upper Alton, Ill., which was pronounced by the townspeople the finest, in many respects, they had ever heard. We were there, and can add our testimony to its excellence. The Kunkel Brothers were the pianists, Mr. Schoen, of St. Louis, and Mr. Wortmann, of Alton, the violinists, and Miss Siem, of Alton, the leading vocalist. The concert had been organized, in part, with the view of raising funds to pay for a new Kranich & Bach piano, just purchased by the society, and which, though only a square, sounded beneath the fingers of the pianists as if it had been at least a parlor grand. Financially, the concert was a complete success. The piano, in its present position, will be a standing advertisement for the manufacturers as well as for Merkel & Sons, the St. Louis agents for these excellent instruments.

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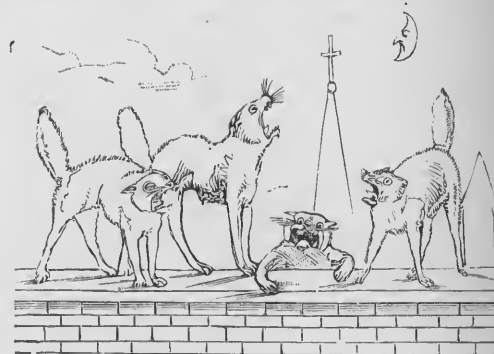
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COMICAL CHORDS.

A FIVE-YEAR-OLD boy, who had watched a performing bear, remarked that one of the men with the bear was a deacon, because he took up a collection.

A MINISTER, putting his hand on a young archer's shoulder, exclaimed: "My son, I believe the devil has got hold of you." "I believe he has, too," was the reply.

"WHAT a pity it is," said a lady to Garrick, "that you are not taller." "I should be happy, indeed, madame," replied Garrick, "to be higher in your estimation."

STUDENT: "How is it, doctor, that I always take cold in my head?" DOCTOR: "It is a well-known principle, sir, that a cold is most likely to settle in the weakest part."

AUNT: "Has any one been at the preserve?" DEAD SILENCE. "Have you touched them, Jimmy?" JIMMY, with the utmost deliberation: "Pa never 'lows me to talk at dinner."

THERE is an article going the rounds headed "Who Kissed Away That Tear?" Well, we suppose we might as well own up first as last. It's a mighty mean man that won't kiss away a tear.—*Peck's Sun*.

A MAN who has failed in business three times, was sold out by the sheriff twice, and is now living on his children's earnings, has written a very sound and practical article on "How to Succeed."—*Norr. Herald*.

THE Philadelphia *Item* thinks Anna Dickinson "is unable to express emotion" in the personation of "Hamlet." But she doesn't try to "express" it, dear boy! She endeavors to get it to us by male, says *Marble*.

STOOPING low, he imprinted a kiss on her shell-like ear, and murmured, "Does your mother object to me?" "No," was the blushing and frank reply; "Ma says you'd make a son-in-law she could lick in about five seconds."

A WESTERN actress, who has just made her debut, states that her purpose is to surpass Charlotte Cushman. Go it, sis! We've got a little scheme of surpassing Nap. Bonaparte, Jule Caesar, and Alex. combined.—*Boston Post*.

FIRST CRITIC: "Well, have you seen the great tragedian in 'Romeo and Juliet'?" SECOND CRITIC: "I have; and I confess he didn't come up to my expectations. To tell ye the truth, I never thought he would!"—*London Punch*.

WILL some one who is versed in the science of sound please get up and explain why a hotel waiter, who can't hear the call of a hungry man two feet and a half away, can hear the jingle of a quarter clear across a dining room?

THE Boston papers say the girls of that city have begun to wear police helmet hats. Then should the Boston papers warn the Boston girls. If they go to imitating the Boston police they will never catch a man.—*Detroit Post and Tribune*.

A WOMAN in St. Louis was recently kissed by an old bean, and has sued him for \$20,000 damages. The amount demanded leads one to believe the bill was retroactive and was intended to cover old and repeated damages of the same kind.—*Chicago Inter-Ocean*.

ALL things in this world are necessarily judged by comparison. American girls who are too homely to get husbands in this country need not despair. They may go to London, where they will immediately be hailed as professional beauties.—*Philadelphia News*.

"DON'T talk too much; try and be a good listener," said a father to his little boy; but when he caught the lad with his ear to a keyhole one day, when his sister's bean came to see her, he thought the boy didn't fully catch on to his meaning.—*Cincinnati Saturday Night*.

SCENE in the auditorium of a theater: Actor (who has appeared in the first piece): "Good evening. May I take the seat next to you?" Lady: "Certainly; but don't you appear any more to night?" Actor: "No." Lady: "Oh, I am so glad! Pray sit down."—*German paper*.

It is now fashionable for ladies to be square shouldered. Of course very few ladies are square shouldered nowadays, but the art of the dressmaker here shows up to good advantage. All a dressmaker needs is something that can walk; the rest may be artificial.—*New Haven Register*.

THE baby had been given a candy whistle, and, baby-like, straightway began to devour it. "No, no," said his mother, "baby musn't eat it; nasty, nasty!" "Oh let him eat it," said paterfamilias, looking over his newspaper. "I am glad to see that Tommy has such a nice musical taste."

A "STAR" actress recently met a four-year old child with no shoes on, and immediately gave the little one her overshoes. This action would seem very philanthropic, were it not for the fact that the actress repeats the story on every occasion, and always adds, "The shoes were a perfect fit."—*Detroit Free Press*.

A CITY chap, who had escorted a country girl to the theatre, thinking to please her, went out and bought some apples. When he placed them in her lap she spoke up loud enough to be heard all about: "What do you take me for—a cider mill?" City chap collapsed; he couldn't stand the press.—*Cincinnati Saturday Night*.

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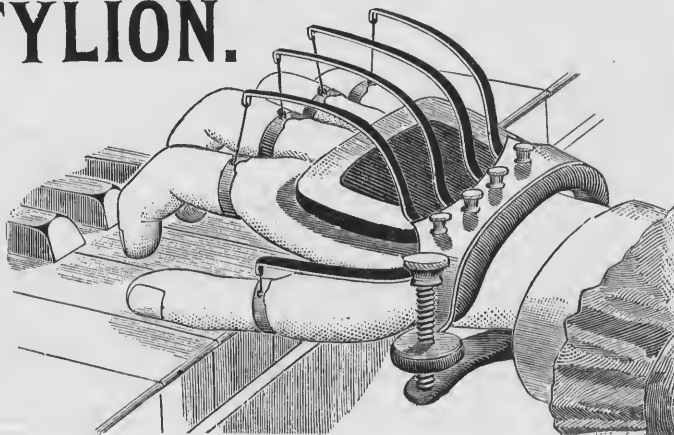
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"STOLE any chickens this week, Brudder Jones?" said a searching class-leader to a member of suspiciously thieving proclivities. "No, sah—tänk de Lor." "You'se done well," said the leader, and passed on, while Brudder Jones turns to Brudder Brown and whispers, "Lucky he said chickens. If he'd said ducks, he'd a had me, shuah!"

A NEW song is called "My Little Angel Love." Mr. Tompkins sang it in his kitchen the other day where the new hired girl was ironing his shirts. For the life of him he can't imagine to this day what made his wife throw the coal-hod at him, discharge the girl, and then cry all night. Maybe it was his voice—some men do have such aggravating voices.—*Tarheel, Chaff.*

J. M. S., LITTLE ROCK (Ark): "Can you give me any recipe for preserving fence posts? Please reply in your next issue." We can't do it. We have asked several ladies, and all of them say they have never tried it believing that it would take too much sugar, and that the thing wouldn't be much of a delicacy any way. But they say if you want to know how to fix tomatoes or can green corn, they can flood you with information.—*Texas Siftings.*

STEELE MACKAYE has invented an orchestra chair which folds up at a touch and disappears, leaving the audience room an open, unobstructed space. This invention will be especially useful in towns where the audiences do not know when a play is ended. The disappearance of the sea s down through the floor will be the signal for them to jump up and leave. Then the manager can display a sign that says "standing room only," and telegraph the fact to the next town.—*N. O. Picayune.*

We understand that Elson, of the *Score*, is prepared to furnish affidavits in support of the following paragraph: The following incident is strictly true, and occurred in a village within forty miles of Boston. An Irish laborer was taken to a concert for the first time and was asked how he liked it. "Well," he replied, "I looked it all except a piece they called quartet. They didn't know th t at all. Furrust the two ladies began singing, and the min waited fur thim to stop, but thim they got toired uv waitin' and stharterd in anyhow. But the ladies kept on, as it was quite roight they should, and thim whin they all stoppped singin' the gurrl at the piany she didn't know the piece was done, and just kipt on a whoile by herself. They spoilt it intirely; but I didn't loike the piece anyway."

Among the humorous stories told of wives whose temper is not the gentlest, is the one:

"I give and bequeath to Mary, my wife, the sum of one hunder' pound a year," said an old farmer. "Is that written down, master?"

"Yes," replied the lawyer. "But she is not so old; she may marry again. Wont you make any change in that case? Most people do."

"Ay, do they?" said the farmer. Well, write again, and say that if my wife marries again, I will give and bequeath to her the sum of two hunder' pounds a year. That'll do, wont it, master?"

"Why, it's just doubling the sum she would have if she remained unmarried," said the lawyer; "it's generally the other way—the legacy is lessened if the widow marries again."

"Ay," said the farmer, "but him as gets her'll desave it."

A MICHIGANDER who took in the White Sulphur Springs of Virginia on a recent trip, one day approached an aged negro who was loitering on the street and confidentially informed him that he had come to the springs to be enred of the habit of lying, and he asked the old man's opinion of the chances for a cure.

"How long has you been in the habit of lyin', sah?" was the honest query.

"About fifty years."

"Lyin' all de time?"

"Right along, day after day."

"Big lies?"

"Yes—the worst old whoppers you ever heard. Give me your honest opinion now, as to whether a course of baths will help me."

"Wall, sah," said the old negro, as he scratched his head, "pears to me dat if you kin git de water hot 'nuff it might help you some, but de trouble is dat in sweatin' out de lies you may cook de body, an' my 'sperience wid white men am dat I kin git 'long better wid a well man who lies dan wid a par-billed man who tells de truf!"—*Detroit Free Press.*

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PERTINENT AND IMPERTINENT.

Speaking of monster musical festivals—*Le jeu vaut il la chandelle?*

How many of the retiring *prime donne* will stay retired when the next season opens?

How would "Sunken funds" do as a synonym for musical festival "guarantee funds?"

Will Charles Avery Welles ever accomplish the mission of his life—the finding of that pocket-book?

Why was not Emma Abbott employed as one of the solo singers at the May Festival? Was it not a slight to American "genius" to send across the broad Atlantic for Materna, when Abbott was here and probably "willing as willing can be?"

VANDALIA LINE—FAST TIME.

Commencing Monday, June 5th, the Vandalia Line will put on a fast day train for Cincinnati and Louisville. Leaving St. Louis at 7.30 A. M., arriving at Indianapolis 3.40 P. M., and at Cincinnati and Louisville about 7 P. M. The Day Express, with Hotel Car attached, for Eastern cities, will remain unchanged, leaving St. Louis at 8 A. M. daily. Night Express, with Pullman Sleepers, for Cincinnati, Louisville, Chicago, and New York, leaves at 7 P. M.

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MAJOR AND MINOR.

THEY say that during Maurice Grau's recent visit to Havana five *prime donne* left his company.

THE Municipality of Ancona have refused by one vote to make the usual grant for opera this year.

THE building of the new Concerthaus, to replace the Gewandhaus, Leipsic, has been commenced.

A STATUE of the late Nicholas Rubinstein, placed in the Moscow Conservatoire, was unveiled some days ago.

ANDREA GUARNERI has been named director of the Musical Society of Milan. He was a pupil of the Conservatory.

ANTONIO BAZZINI has been named by the Minister of Public Instruction director of the Milan Conservatory of Music.

M. DE MUNCK, the talented violoncellist, husband of Carlotta Patti, has been recently playing in Paris with much success.

C. T. SISSON's genial face brightened our sanctum a day or two since. He is on his way to the "Lone Star State, his old "stamping ground," looking well and hearty.

AN orchestra is being formed in Omaha, Neb., called the Omaha Musical Union. It is likely to become a power in doing much toward the elevation of music in that city.

WE are indebted to Mr. Louis Meyer, of Philadelphia, for six or seven of his recent compositions, both vocal and instrumental, which show that he has lost none of his talent as a writer.

WE read in the account of a recent concert that "the excellent music rendered by the band, and the glitter of the bright, new instruments were attractive and charming features of the programme."

SAYS *The Musical American*: "Miss Emily Winant is a contralto whose reputation, other things being equal, is destined to become great." Now, what are the things that must be equal? We are puzzled.

GILMORE has received, through the United States Commissioner-General to the Paris Exhibition of 1878, a medal from the French Government for his concerts in the Trocadero during the Exhibition.

A SUBSCRIPTION for a memorial to Hector Berlioz has been opened at the offices of the Paris *Renaissance Musicale*. It is proposed to erect a monument at the great musician's resting place in Montmartre Cemetery. Liszt's name figures on the first subscription list.

BENNETT's polar expedition will cost him all of \$200,000, and nothing has been gained. That sum would have added 200 to the number of brass bands in the United States. So says an exchange, but it does not say how many inmates the bands would add to the lunatic asylums.

A NUMBER of professional musicians in New York have organized what they call the "New York Music Publishing Co. (limited)," mainly for the purpose of publishing their own compositions. Now look for a row in, say, from six months to a year and an assignment in from, say, one to two years!

THE members of Prof. A. M. Wood's class, Brunswick, Mo., gave two concerts in that town recently, which took the town by storm. The piano duets by Prof. Woods and Miss Difani, "Zampa Fantasia," *Melotte*, and "International Fantasia," *Eyslein*, were especially relished. The Brunswick cornet band lent its assistance to the fair pupils of the popular professor.

MR. ROBERT GOLDBECK has favored us with a copy of a new composition: "Fluttering Dove," of which he is both author and publisher. Its price is \$1.00, and may be had of Robert Goldbeck, 2640 Washington avenue, St. Louis. It compares favorably with his "Melodie d'Amour," "Murmuring Waves," "Moonlight at Green Lake," and "Dreaming by the Brook," although the last two have been pronounced by the public and the author also, as his best compositions.

YEARS ago, when the French army first visited Mexico, a detachment encamped for some weeks in a wood that was full of parrots. Every morning the reveille sounded to the strains of a well-known popular French melody. The parrots learnt the tune from the buglers, and it has been handed down from father to son among them ever since. To-day, if you visit that wood, you may hear the parrots piping the old French tune, [*Si non e vero e ben trovato.*]—*Tonic Sol-Fa Reporter*.

PROF. S. MAZURETTE, the eminent Canadian pianist, who has recently been concertising in his native country, was not long ago, the recipient of a mark of esteem and admiration from his friends in the shape of a medal, which tells its own story. On the face of it is inscribed as follows: "Medal of Honor, presented to Mons. S. Mazurette, Canada's Great Artist, by the citizens of Windsor, Ont. On the reverse the following appears: "In appreciation of his superior talent as a solo pianist."

HOW Gilbert and Sullivan write their comic operas together is described by Mr. Cellier. "They sit down and talk and smoke innumerable cigarettes together," he says, "while they are getting their ideas together. Gilbert says to Sullivan: 'I've got an idea.' Sullivan screws his glass into his eye, looks at Gilbert critically for a moment, and says: 'Have you? I really shouldn't have thought it of you.' 'I want the girls to sing something like this,' continues Gilbert. 'Make it the man,' puts in Sullivan; and by the way, I want you to write something for the chorus—something that they can sing la-to-to and so on,' and so they talk and joke and smoke cigarettes till the opera is evolved."

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SPECIALTIES!

MASTER ERNST H. SCHELLING, the young piano virtuoso, played Kuhlman's "Rondo—Song by Beethoven," and "The Zephyr and the Brook," by Jacob Kunkel, at a Grand Concert given at the hall on 22d and Bainbridge Sts., Philadelphia, on the 4th of May last. His playing was much applauded.

THE live stock reporter of the *Missouri Republican*, and St. Louis correspondent of *Music*, ought to go on a missionary tour to Detroit and convert the editor of the *Amphion* to his views on Sherwood for the *Amphion* thus sacrilegiously talks of "America's greatest pianist."

"W. H. Sherwood's recital called out not a very large audience, owing, we think, to the programme selected, which did not compare with a local amateur's (Miss Nellie Colby) the evening previous. We hope next time he visits us his programme will compare with Mme. Rivé-King, Joseffy, and other virtuoso players, and not be surpassed by our local pupils."

THE following letter from Louis S. Kurzmänn, the gentlemanly maker of the well-known and excellent Kurzmänn pianos, explains itself. It is one of many of similar import, received since our last issue:

BUFFALO, May 29, '82.

KUNKEL BROS., St. Louis, Mo.:

GENTS—Yours of the 25th to hand. Please accept my hearty thanks for your "Pocket Metronome," it is really wonderful. I find it a very useful article both for Piano and Regimental purposes, being a member of the 74th Regiment.

I beg to remain, yours truly,

LOUIS S. KURZMANN.

A PROFESSOR of singing in Dublin went to stay with the Bishop of Limerick, himself celebrated for his delightful rendering of Moore's melodies. The professor sang his very best. The bishop was pleased, and his servant, who had known and entertained a high respect and admiration for the professor, whom he had not seen for some time, was at least equally enchanted. In the course of the evening this appreciative attendant took occasion to congratulate the professor. With every faith in the sincerity of his compliment, he whispered when he got the chance: "Sure, your honor, that song was beautiful! I thought his lordship had a grand voice, but there's no touching you at all, at all. Begorra, your honor's got a voice like a donkey!"

ON the occasion of Götz's benefit at the Stadttheater, Marianne Brandt being advertised to appear as Fidelio, the house was crammed in every part. But the lady coming on, not in character, but in ordinary costume, informed the audience that she was ill when she left Berlin that morning. Unwilling to disappoint them, however, and hoping to be better before evening, she came to proffer her own excuse. No improvement having taken place, any idea of her singing was out of the question, but she hoped the public would not make the conductor pay the penalty of her own misfortune. This appeal had its intended effect, and all the audience remained for Marschner's *Hans Heiling*, so Götz had his benefit after all.—*London Musical World*.

EDUARD HANSLICK closed an exhaustive review of Wagner's pamphlet on *Judaism in Music* (*Das Judentum in der Musik*) as follows:

"We shut the repulsive book, which will hardly gain its author many friends, or create many enemies for the Jews. As a guide to Wagner's character, it possesses only a psychological interest. In it unbounded self-adoration has attained a height, on which a man with his brains in healthy working order could never breathe. We are involuntarily compelled to think of R. Wagner's predecessor in the old Testament—King Nebuchadnezzar, who believed so long that he was a god, that he turned himself into a mere ordinary ox, eat hay, and was set to music by Verdi."

THE *Musical Critic and Trade Review* (the small paper with the big name) recently sneered at the enterprise of *Music*, because this enterprise was, in one number, exhibited in giving a supplement containing illustrations of Thomas' "Frangoise de Rimini." The editor of the small paper with the big name, is the last man who ought to attack the editor of *Music* on any score, but when he attacks him on the score of enterprise, he is not only ungrateful, but ridiculous. Were Freund as black as he has been painted, no one but a —, well, but the editor of the small paper with the big name, would deny his enterprise. Welles will have to find more than one pocket-book before he can exhibit such misdirected enterprise as has been shown by the manager of *Music*.

AN unpublished anecdote concerning Campanini relates that the great tenor was once the guest of a little coterie of city officials who honored him with a quiet "spread" in a room in the City Hall. One of the walking matches was just then afflicting the community, among the contestants being Campanina, known in walking-match circles as "Old Sport." These two facts being placed together, it suffices to say that while the dinner was in progress, a too-common type of alderman blundered into the room, and one of the officials, not wishing, and perhaps not daring, to turn him out, introduced him to Campanini. The "City Father" not catching the entire name, tipped his plug hat upon one side and remarked, after a rousing slap on the shoulder of the singer: "Campana, old boy, you do me proud. Will I take a champagne with you? You can bet your sweet life I will. What do yer say? Refuse to drink with Old Sport? Why, see here, you old rascal, I've got money up on you, so just you waltz in and you'll beat 'em yet. Here's lookin' at yer."—*Music*.

OUR friend, N. Lebrun, not long ago received, together with a set of solutions of his "Musical Puzzle" (noticed in a previous issue) the following characteristic and interesting letter:

CHESHIRE, GALLIA CO., O., May 4, 1882.

N. Lebrun, St. Louis, Mo.:

DEAR SIR:—I herewith send you my promised solutions, hoping that I have made them intelligible. I hope in fulfilling your promise of a "new duet and new combinations" that you will give them a bone to gnaw. They need a good stirring up generally, and I would be glad of a chance to pat you on the back while I roasted some of them. Currier's famous band of Cincinnati, played the chaplet song in *Der Freyschutz*—*Wir winden dir den jungfern Krantz*—for a military march in a Knight Templar procession, and the Garrison Band, located at Columbus, Ohio, gave "My Grandfather's Clock" to a Knights of St. George display in Lancaster, Ohio. I suppose they wanted to treat outside barbarians to something spirit-stirring. Since the days of Walch's publications I have not enjoyed a "Military March." A band now-a-days consists of a certain or uncertain number of brass coats with blue buttons, some bleating horns, a drum major, any amount of drums and clattering concomitants. Noise is not music; an owl, though wearing feathers, is not a nightingale.

Excuse an old man's infirmities.

Yours, ever,

R. A. GATES.

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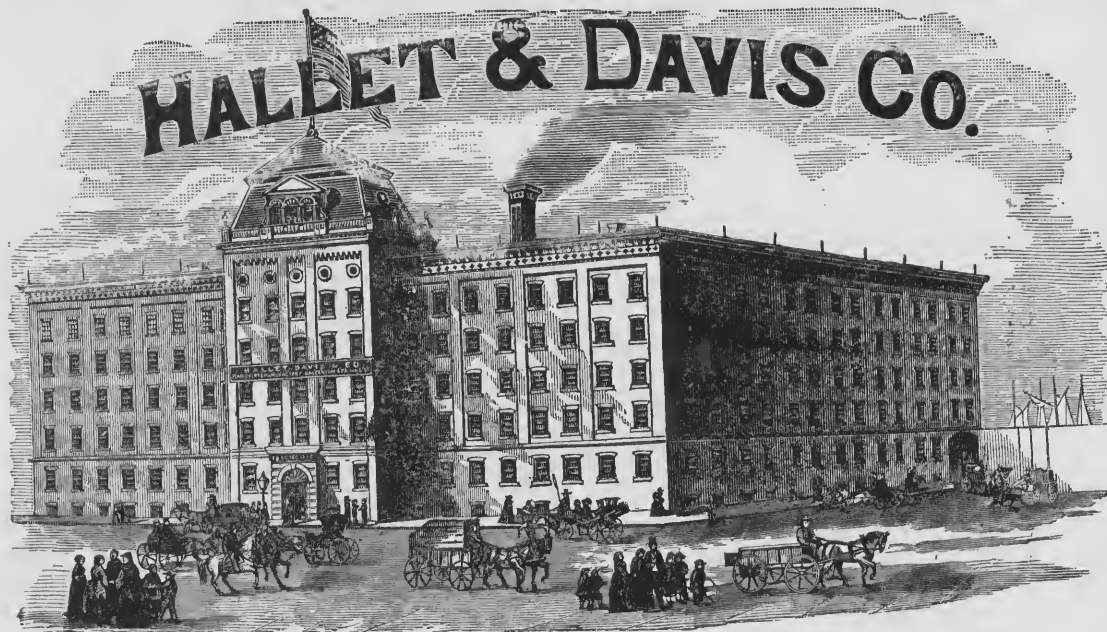
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SMITH AND JONES.

Smith—What's the name of that fellow who sings those nautical songs: "The Midshipmite," "Nancy Lee," etc? Do you know?

Jones—No; is he a sailor?
Smith—Ha! Ha! good point, Jones; it's my treat, of course it's the fellow, Saler. But have you heard about his recent graveyard experience?

Jones—Graveyard experience! Joe isn't dead, is he? I know he intended to punish many more beers before his hieer punished him.

Smith—No, no; beer reassured, he still lives, and lives to tell a pretty good joke on himself, thereby making light of a grave subject. Would you like to hear the story?

Jones—You bet!

Smith—Well, a few days ago, two persons, a man and a woman died on the same street, and their funeral was appointed for the same day and hour, but at different cemeteries. Saler was one of a quartette who had been employed to sing at the grave on the important occasion of the planting of Mrs. ——. Under his leadership, the quartette repaired to the house of mourning. Carriages were in waiting, and Saler leading the way, the quartette entered one of them, and were soon following the corpse to its last resting place. The cemetery was reached in due time, and they were preparing to sweeten the bitterness of death with the honey of song, when another quartette stepped up to perform that office. Now, thought Saler, here are people who do things in style—two quartettes—we'll come next. But they did not, all the same, for they soon discovered they had gone to the wrong house, and followed the corpse of Mr. — to the grave. Mrs. — was laid away to rest without music, in another and distant graveyard. Joe lost his pay, and he has had to treat so often, on the strength of his comical blunder, that it will cost him three months of his church salary before he gets through with it.

From PROF. WM. SIEBERT, the eminent composer, teacher, etc.:

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When every one says a "thing is so, it must be so." On this point Mr. A. H. Lyman, Druggist, Manistee, Michigan, writes: Every one who tries St. Jacobs Oil, says that it is the best remedy ever used for rheumatism. Mr. White, a customer, after having employed every known specific for rheumatism was cured by St. Jacobs Oil.

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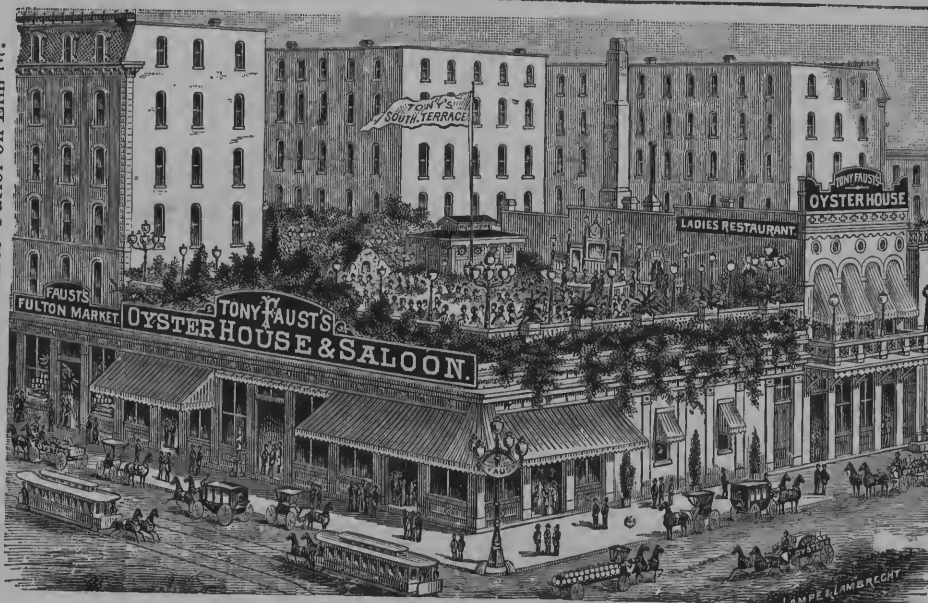
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